

THE ACADEMY.

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During the month of JULY, the Galleries usually open from 8 to 10 p.m., will be CLOSED during those hours for alterations in the electric light plant, and will be open from 6 to 8 p.m. instead.
British Museum,
20 June, 1893.
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The UNIVERSITY COURT of the UNIVERSITY of ABERDEEN will, at an early Meeting, proceed to appoint a LECTURER in the FRENCH LANGUAGE and LITERATURE, whose Lectures, both in Winter and in Summer—as may be arranged—shall qualify for Graduation in Arts. Duties to commence in October of the present year.

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take his stand at Paul's Cross or on a village-green, and, assuming a given period, reconstruct the scene and enter into the sayings and doings and thinkings of the ghostly actors. But till then his history is only an abstraction of names and dates.

There is, however, a large class who have learnt and still remember their primer, and who have also read and more or less forgotten at least one ponderous continuous English History, together with the most approved works on special periods. To them it is both a discipline and a refreshment to follow from time to time some competent guide in a rapid yet steady survey of the whole field of our history. Rapid, I say, because such a book should not be so long as to preclude the ordinary mind from grasping it as a whole, and steady, because it must observe the strictest proportion, fidelity to plan, and uniformity of method. For such a work there is an obvious demand. What the average well-informed reader wants is: firstly, the results of the latest researches and controversies, to augment or correct his previous knowledge; and secondly, those significant facts and inferences which, put justly together, are links in the logical chain of history. He does not want to be told the date of Magna Charta—he knows it—or that of each king of Mercia—he is content with his ignorance; nor does he want details on Alfred's cakes, the battle of Cressy, or Nell Gwynne's character—he has read it all so often elsewhere. The proportion to be observed then must be a relative one—relative to the presumed knowledge of the reader. The great well-known facts must be mentioned in their place, but rapidly dismissed; controversies now closed need not be re-argued; too much rather than too little should be taken for granted. Such a review is not necessarily a mere sketch. As it stands, it is neither a full nor a fair history, but the reader by filling in its omissions and suppressions makes it so.

No happier title for such a work could be suggested than that of *Commentaries*. It does for the reader very much what the tutor does for the pupil who has already prepared his text books; that is, it helps him where he needs help, but does not bore him with what he knows already. That Prof. Burrows has wholly succeeded in his enterprise I do not admit: that he has even satisfied himself I do not believe. A perfectly balanced, a final digest of English history, however brief, might fairly occupy the leisure of a lifetime, for it would bear almost indefinite revision. The author has perhaps feared to defer the execution of his project to the to-morrow, which may mean never. His work is frankly tentative, an attempt to be followed by other attempts, till at last, as in the case of the Perpetual Edict, some future hand achieves finality. This progress will perhaps be furthered by immediate publication, by criticism and experiment, more surely than by repeated revisions on the author's part. No one judgment can trust itself on the innumerable nice points of selection involved, though in nearly every respect Prof. Burrows is pre-eminently qualified for the task. His knowledge and interest

are evenly distributed through every period: in fact, he has long borne the obloquy of the non-specialist. His analysis is anatomical, his classification sound and lucid: nothing is left vague or in its wrong place. But the peculiar note of all his work, both oral and written, is his singular shrewdness and quickness of perception, which lend to his vivacious pages the homely charm of a wholesome practical utility. In every one there is always something definite to get hold of and carry away. And further, he is both a born and an experienced teacher—certainly the most helpful and the most stimulating that I have ever known. Hence in his *Commentaries* he readily assumes, as no one but a teacher can, the learner's point of view; and what they lose in dignity, pretentiousness, and ornament, they gain in persuasive sympathy and genuine usefulness.

It must, however, be confessed with a blush that he labours under the fatal disqualification of orthodox, sane, and sober opinions—a damnable heresy, indeed, in the present millenium of paradox. But those who retain a lingering indulgence towards such poor benighted creatures as Hooker and Burke will not find the Professor so very shocking. He defends Pitt—but, after all, so does Lord Rosebery; he thinks Elizabeth was no fool—but no more does Prof. Beesly. "Why may not I repeat," complained Gibbon, "what a bishop has written?"

A continuous history of this wide range calls only for general criticism: it cannot be examined in detail. On the whole, the design has been carried out successfully, and the work is in the main a genuine commentary. But sometimes the plan is not so strictly adhered to, and a certain amount of the better-known political history is introduced. Of course I am merely giving my own impression on points where readers will differ widely, and giving them for no more than they are worth. For instance, it struck me that the political and dynastic annals of the Anglo-Saxon period might have been further compressed, and several episodes in mediaeval history more briefly treated. Thus the work might have been shortened, or more space given to the later centuries. Again, attention might have been distinctly drawn to the newly-ascertained facts as each occurs, but that would have involved notes and references; and after some hesitation I incline to the Professor's view that the text should stand alone. Adequate references would have been distracting, and so of little use.

Whatever objections may be taken on minor points, the author's main positions will not easily be carried. Doubtless they will be assailed, for though he is by no means dogmatic or bigoted, it must be owned that his plain dealing, downright statements, unruffled good humour, and spirited vivacity will sadly fluster the weaker brethren accustomed to drowse over nebulous platitude and childish paradox. After all, it will do them good: the offence will lie in the manner not in the matter, and for myself the Professor's occasional energy or magniloquence has a pleasant eighteenth century ring. Why should we shrink from

repeating the good, old patriotic, conventional, big words about things than which no bigger have ever been?

It is only as he nears the close and sums up the total of results that I reluctantly part company. The premisses in his eloquent peroration I admit, but his optimistic inferences I dare not embrace. The English are breaking, or have already broken, with their past; it affords us no prognostics as to the future. Wyclif, Pitt, and Magna Carta are for us just as much as, and no more, than Socrates, Augustus, and the Twelve Tables—objects of cosmopolitan interest. It is none the less consoling to see so tried a champion still fighting these gloomy shadows, and his vigorous optimism will win the sympathy of younger readers.

This notice has been unduly delayed; but it has allowed me to confirm my judgment by that of a more severe and fastidious critic who has read the work with unusual interest and approval. It has also given time to test its value for students by experiment. As a final review of their English history at an advanced stage of their preparation, these Commentaries will prove a most indispensable, and for that purpose will take the place of Green's *Short History*, which somehow leaves too vague an impression. But Prof. Burrows's work is no mere school book. It will be best appreciated by seniors like ourselves—the goodly fellowship of those who know their right hand from their left, and weekly read their *ACADEMY*—who have forgotten much because they have known much.

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And so on from act to act. Sakamune, the Iago of the play, a rejected lover of Adzuma's, plans how he may gratify his hate upon the lady, her husband, and her mother; and at hand he finds the means. He brings Morito and Adzuma together, when she goes out to see the Emperor pass, tells strange tales of precontracts, and leaves the lady's beauty to do the rest.

"Where have I seen her? In what spot before
Were we encountered? Nowhere! Once beheld
Would be to be in mind for aye. What voice
Whispers me, then, that she is Destiny?"

cries Morito, at the first glimpse of the lady, But his passion was not assuaged when he finds—apparently totally ignorant of the fact until that moment—that the stranger was his own cousin, who had once been demanded of her mother as his wife. Sakamune has now no difficulty in keeping the flame alight, and exerts his utmost to blacken Adzuma's character, and give Morito hopes of winning her. Fortunately for his purpose, the mother, Koromogawa, has had a past. While praying hard in the temple for a husband, she fell asleep and dreamed that Kwannon appeared and bade her steal a garment from a woman slumbering near. She awoke, stole her neighbour's "haori," and departed. On the road she met a knight, who also had dreamed that a lady in a blue robe was to be his wife; so, thinking it all the decree of destiny, he took her home and married her. With this secret in his keeping, Sakamune is able to supply Morito with accusations true enough to leave the mother at his mercy.

In Act III. the action quickens. Wataru, entrusted with the Emperor's letters, is waylaid by robbers near Kyôto, and though defending himself with bravery, is sore beset, until Morito comes to his rescue and hews the robbers down. Unconscious of the designs against his wife, the grateful Wataru invites Morito to the maple feast, when Adzuma would speak better gratitude to his preserver than he could himself. The prettiest scene in the play follows on this episode. Adzuma and her maids make merry under the autumn leaves, and the little poetess fastens on a bough a lyric to her husband's praise. But the winds bear it off, and it falls into Sakamune's hands. By manipulation of the points and stops, the crafty Samurai perverts the sense and drags the love-sick Morito within his toils. By means of a forged letter in Adzuma's hand, the nets close in also upon the innocent wife. Morito brings the damning proofs before Koromogawa in Adzuma's presence; and the mother, too easily persuaded of her daughter's infidelity, spurns her from her as dishonoured and defamed. The faithful wife, scorning to deny so vile and gross an accusation, resolves to sacrifice herself, and in a scene of dramatic interest yields to

the lover's entreaties, but only on one condition, that he slays her husband.

"Come thou to-night;
A little after midnight, to my house.
I shall go back there. When Wataru sups
I'll fill his wine-cups fast, then wash his hair,
And lull him into sleep. His room will be
The easternmost, that gives upon the lane.
I'll set a lamp in it; and, when I hear
Thy foot for certain, I'll extinguish it.
Have thou a care; the serving-men lie thick
In the fore court. When thou passest in the dark
Safe to his mat, thou shalt know well his head,
Being moist with washing, and the locks tied back
In the noble's way. Cut off the head—and go!
And—afterwards—"

The denouement is at hand. After a touching scene between husband and wife, in which Sir Edwin's skill in phrase and form shines forth, Adzuma with moist hair and locks tied back lays herself down to meet the murderer's stroke, and by her death to clear all and prove herself "the pure wife, body and soul thy wife."

"Clean to the core in my fidelity."

The play should end when Morito emerges from the house bearing the severed head rolled in a cloth, and in the moonlight unties the burden to find that the head is Adzuma's. What follows is but dust and ashes. The husband and the lover become priests, and with shaven heads daily and nightly drone prayers and burn incense sticks for the departed. It is left for the faithful retainer Kameju to slash the traitor Sakamune to death.

Such is an outline of the plot. Redolent of Japanese life and yet in Western form, too much overlaid with Japanese turns of phrase and Japanese words, the play has possibilities. The playwright's craft Sir Edwin does not possess. In its present form it is unactable, and would pall even upon an Ibsenite audience, though Adzuma "does it beautifully"; but the fine passages which light up the scenes are good reading and might become, if cast in a different mold, good to see acted. The experiment of working up a Japanese story into an English play is a bold one, but even in Sir Edwin Arnold's hands it has not proved successful.

S. McCALMONT HILL.

Questions at Issue. By Edmund Gosse. (Heinemann.)

THE life of a writer who is frequently employed in that kind of literary appraisal which has somehow come to be called reviewing has its peculiar pleasures, but it has also its special discomforts. The present reviewer, for example, owes so many enjoyable hours to books bearing Mr. Edmund Gosse's name upon their title-page, that it is no welcome task to speak of any volume from his pen in other terms than those of grateful admiration; and though the honest use of such terms is not altogether forbidden by the contents of *Questions at Issue*, they cannot be employed with the unreserved freedom of which one would like to avail oneself. There is much in the book that is admirable; there is unfortunately much more that is unsatisfying and disappointing; and what is best is too often suggestive of that rather muddled popular phrase, "the right thing in the wrong place."

There are critics who have an ineradicable prejudice against all volumes consisting of reprints from periodical publications. The utter silliness of this prejudice is obvious when we remember that, had it been allowed to prevail, some of the best work of Lamb, De Quincey, Hazlitt, and Carlyle, to mention neither earlier nor later writers, would be at the present time practically inaccessible; but, indeed, it is clear without any array of instances that the permanent value of any literary work must depend upon something less accidental than the mode of its original publication. Still, we have an inkling of what these critics are driving at; and what they mean may be wise, though what they say is foolish. There is one respect in which the magazine or the review, if it is to survive in the struggle for existence, must conform to the conditions of successful journalism. It may without disadvantage contain matter which will be as valuable half a century hence as it is to-day; but it must needs provide other matter which, though meritorious enough in its own fashion, resembles the leading article of the daily journal in dealing hastily and perfunctorily with some topic of the hour. The greater number of Mr. Gosse's latest essays are elaborate literary leading articles; and, though they creditably served their original purpose, they are hardly literature, but rather fragments of literary gold embedded in masses of journalistic quartz.

In the magazine article a good title is, from the editorial point of view, half the battle, and some of Mr. Gosse's titles have a delightfully appetising quality. "What is a Great Poet?" "Making a Name in Literature"; "Is Verse in Danger"—who would not betake himself with eagerness to the pages in which an accomplished man of letters devotes his attention to such themes as these? But though the *gourmet* looks back with satisfaction to the appetiser which has precluded a banquet of the gods, he has not the same feeling for the titillating draught or morsel which is followed only by the homely mutton chop of the restaurant. The mutton chop is doubtless palatable and nutritious, but the preliminary oysters or sherry and bitters raise expectations which it fails to satisfy. And so with Mr. Gosse's titles. When we see the question, "What is a Great Poet?" we may not be sanguine enough to think that the essayist's answer will be absolute and final, but we reasonably anticipate that it will be suggestive and thought-compelling. In what manner are our anticipations gratified? We read the first five pages, and are conscious of a certain indirectness and lack of grip; but we conjecture that the author is simply getting under way, and we are accordingly patient. We reach the sixth page, and it seems that our patience is about to be rewarded. The breeze comes, Mr. Gosse's sails fill, and he writes:

"The main elements of poetic greatness will be found to be originality in the treatment of themes, perennial charm, exquisite finish in execution, and distinction of individual manner. The great poet, in other words, will be seen, through the perspectives of history, to have been fresher, stronger, more skilful, and more personal than his unsuccessful or less successful

rival. When the latter begins to recede into obscurity, it will be because prejudices that blinded criticism are being removed, and because the candidate is being found to be lacking in one or all of these peculiar qualities."

It will be seen that these sentences suffer somewhat from the use of words and phrases which need strict definition in order to make them serviceable; yet still they are a good beginning, and we look forward to what is to follow. But, as a matter of fact, nothing follows—nothing, that is, which is of any real weight and relevance. As an answer to the question put in the title, the essay, which fills nineteen pages, finds its *raison d'être* in these sentences alone. The remaining eighteen pages and a half consist of *obiter dicta* about the reality of genius, the merits of Dryden and Pope, the limitations of Longfellow and Scott, and the test of time, which are, it need hardly be said, bright, intelligent, and readable; but of the true *differentiæ* of poetic greatness there is not another word. The essay, indeed, consists of a "catchy" title, followed by a journalistic article of pointless expatiation.

The two other papers which have been named are unsatisfactory in the same way. When we see the title, "Making a Name in Literature," we make sure that Mr. Gosse is going to give us his views concerning the true and constant conditions of literary success, as did George Henry Lewes in some most excellent chapters which, strangely enough, have never been reprinted from the early volumes of the *Fortnightly Review*. Nothing of the kind. His general theme, treated in the discursive "up-to-date" style of magazine journalism, is the fine art of "booming." We learn that "the three principal ways in which a literary reputation is formed appear to be these: reviews, private conversation among the leaders of opinion, and the instinctive attraction which leads the general public to discover for itself what is calculated to give it pleasure"; and this illuminating utterance is illustrated by references to Mr. Gladstone as a maker of reputations, by a list of the eminent writers whose books are not remunerative, by an imaginary club conversation on the merits of an imaginary book, and by a dissertation upon the extraordinary success achieved by the novels of Edna Lyall and "the late Mr. Roe." Here, as in the essay, "Is Verse in Danger?" Mr. Gosse chooses a highly interesting subject full of varied suggestiveness, not that he may grapple with it, but that he may walk round it with a meandering gracefulness of pedestrianism. This kind of thing is very well in its way: that is, in the way of high-class magazine padding; but it is not literature, and even Mr. Gosse's semi-apologetic preface cannot tempt us to regard it as such. He is doubtless quite right in saying that, in the treatment of the literary questions of the day which are still "at issue," a legitimate opportunity "is offered for sensibility, for the personal note, even for a certain indulgence in levity or irony." He is, however, even more profoundly right when he declares that the critic, in bringing his ideas to bear upon these questions, should "be peculiarly careful to obey the orders of

fundamental principles;" and it would be extremely difficult to find any statement of these principles either in the essays I have named, or in such papers as those which treat of "The Tyranny of the Novel," "The Influence of Democracy in Literature," or "The Limits of Realism in Fiction." They are the agreeable, discursive chat of a cultivated man of letters; but it is chat which has neither the gravity nor the buoyancy which ensures permanence.

And here endeth the first lesson—that lesson of complaint upon which it is pleasant to turn down the page. When, as in the last third of his book, Mr. Gosse does not write up to a title, presumably supplied by some one else, but upon a theme certainly chosen by himself, he is what we have known him to be of old, and his charm is of the old, pleasant kind. Indeed, I would not have it thought that I see nothing of value even in the group of essays where in the main the journalist overpowers the man of letters. There are detachable passages which have the worth of fine insight and happy expression: the misfortune is that they are detachable—that they are nuggets, not members of an organism. Take, for example, the paragraph upon Browning in the essay on "The Influence of Democracy." Of late years so much has been written, and well-written, concerning this great poet, that to say anything of him that is at once new and true seems well nigh impossible; and yet I cannot but think that it is said in Mr. Gosse's sentences.

"The single English poet of high rank whose works seem to me to be distinctly affected by the democratic spirit, nay, to be the direct outcome of the influence of democracy, is Robert Browning. It has scarcely been sufficiently noted by those who criticise the style of that great writer that the entire tone of his writings introduces something hitherto unobserved in English poetry. That something is the repudiation of the recognised oligarchic attitude of the poet in his address to the public. It is not that he writes or does not write of the poor. It is a curious mistake to expect the democratic spirit to be always on its knees adoring the proletariat. To the true democracy all are veritably of equal interest, and even a belted earl may be a man and a brother. In his poems Robert Browning spoke as though he were walking through a world of equals, all interesting to him, all worthy of study. This is the secret of his abrupt familiar appeal, his 'Dare I trust the same to you?' 'Look out, see the gipsy!' 'You would fain be kinglier, say, than I am?'—the incessant confidential aside to a cloud of unnamed witnesses, the conversational tone, things all of which were before his time unknown in serious verse. Browning is hail fellow well met with all the world, from queen to peasant, and half of what is called his dramatic faculty is merely the result of his genius for making friends with every species of mankind."

This, surely, is the criticism of true insight; and there is a not less valuable passage, in the essay "Has America Produced a Poet?" upon the qualities and limitations of the verse of Emerson. The limitations have had many "pious and painful" exponents; but among English critics the qualities have been ignored with a shameful unanimity of ignorance or insensitiveness, and Mr. Gosse is, so far as I know, the first

to take away their reproach. He is bold enough to say that

"If Emerson had been frequently sustained at the heights he was capable of reaching he would unquestionably have been one of the sovereign poets of the world. At its very best his phrase is so new and so magical, includes in its easy felicity such a wealth of fresh suggestion and flashes with such a multitude of side lights, that we cannot suppose that it will ever be superseded or will lose its charm. . . . Emerson, as a verse writer, is so fragmentary and uncertain that we cannot place him among the great poets, and yet his best lines and stanzas seem as good as theirs. Perhaps we ought to consider him, in relation to Wordsworth and Shelley, as an asteroid among the planets."

"Shelley in 1892," the address delivered by Mr. Gosse at Horsham on the occasion of the Shelley centenary, is included among the contents of the volume. Even as criticism I think it must yield the palm to Mr. Watson's magnificent poem written for the same celebration, but I cannot recall any prose appreciation of equal brevity which renders so successfully the secret of Shelley's fascination. It is a fascination which can, perhaps, be adequately rendered only in poetry, hence Mr. Watson's supreme triumph; but in a vehicle less responsive to delicacies of emotional apprehension Mr. Gosse seems to me to achieve all possible success. One charm of Shelley is certainly realised and expressed by a very happy figure in the sentence suggested by a certain unfortunate criticism: "It is true enough that those who are conscious of the grossness of life and are over-materialised must go to him for the elixir and other which emancipate the senses."

The present writer has so little sympathy with the essentially artificial work represented by the literary performances of M. Stéphane Mallarmé that, if he were tempted to discuss Mr. Gosse's eulogy, he would probably only provide another illustration of the fatuity which necessarily characterises discussion upon a question of taste; but abstinence from such debate leaves him free to express his sense of the fine lucidity of exposition which characterises the essay on the leader of the so-called symbolists. The essays on Mr. R. L. Stevenson's poems and Mr. Kipling's short tales are capable pieces of criticism which call for no special comment. The latter is the more adequate of the two; for Mr. Kipling has really "found" his critic. Whether Mr. Gosse is as keenly sensitive to the quality of Mr. Stevenson's exquisitely-felt poetry is less certain. "It is," he remarks in his concluding sentence, "saying a great deal to acknowledge that the author of *Kidnapped* is scarcely less readable in verse than he is in prose." It may be saying a great deal, but it is not saying enough; it is not even a saying of the right thing with insufficient emphasis. As Mr. Gosse writes of *Underwoods* he must know "The House Beautiful," to name one only of the poems of high inspiration; and yet knowing it, he says that Mr. Stevenson's poetry is "readable." That one word is the fly, the blue-bottle, which spoils the ointment of appreciation.

The final item in the contents of *Questions*

at Issue is that brilliant *jeu d'esprit*, "An Election at the English Academy," which, when it appeared in the *Fortnightly Review* was attributed to every possible author but the right one. It seems to me a masterpiece of genuine and genial humour; and Mr. Gosse will deprive the world of some good things if he refrains from cultivating his pleasant gift. In this volume he has kept his best wine till the last; but he cannot plead poverty as an excuse for the thin vintage of the earlier essays.

JAMES ASHCROFT NOBLE.

James Thomason. By Sir Richard Temple. (Oxford: Clarendon Press.)

THIS little volume is uniform with the "Rulers of India" series, to which it forms a sort of supplement. And this was well; for, however impossible it might be to produce a series which should include Lives of all the ephemeral administrators who have filled offices of provincial responsibility in British India, yet the subject of this memoir was, in many respects, a man of peculiar position and character. It was not only his fortune to govern a large and important part of India for an exceptionally long time, but to do so at the very beginning of an epoch. Thomason took charge of the North-West Provinces (Hindustan Proper) in 1843, in the ground-swell of the Afghan tempest, and when the fortunes of the population were as uncertain as they well could be. When he died, still in office, in 1853, the storm of the Mutiny had not arisen, and the condition of the people seemed to be permanently fixed.

Without entering into repulsive technicalities, let us endeavour to expand this outline to an intelligible form. In our modern form of society it is hard to realise the archaic socialism that still prevails in Eastern lands, where the land is usually held by the cultivators, and the rents are collected by the state; so that Sir Thomas Munro could truly say that whoever controlled the administration of agrarian affairs would hold in his hand the mainspring of public welfare. How Munro himself used this power is known to readers of Sir A. Arbuthnot's monograph upon that distinguished official. Each cultivator's holding was to be separately charged, an annual examination of the cultivation being made in order to bring new fields under assessment; such was the Madras method. In Hindustan, mainly through the influence of Metcalfe, a different system had been adopted. It had been resolved to treat with the communes through representative head-men; to fix a lump sum on each for a term of years; and, while dividing the demand among the occupants, to hold all jointly answerable for the whole assessment. This, which was known as the "village system"—the word village being used as synonymous with commune or township—owed its origin to inquiries set on foot by the Marquis of Hastings about 1820. The supposed necessity of a contract between the state and holders of groups of estates had been recognised by Lord Cornwallis in 1793; but the subsequent quarter of a century had brought new facts to light,

and the extension of the Bengal system had been suspended under orders from the Home Government. On the other hand, objections were made to the application of the methods adopted by Munro in the South. These conditions and considerations led to the appointment of a special commission under Holt Mackenzie, of which the first result was the passing of a Regulation (VII. of 1822), by virtue of which assessment was to be made upon an exhaustive examination of the circumstances and produce in each separate estate or village.

The idea was grand, but impracticable; the work involved was discovered to demand an amount of time, labour, and acquaintance with details that were not within the scope of possibility. Accordingly, in the Governor-Generalship of Lord W. Bentinck, a conference was held at Allahabad, which ending in the passing of an amending Regulation (IX., of 1833), under which the principle was preserved, but minute accuracy of inquiry was subordinated to expediency. Robert Bird became the moving spirit of the new scheme, under which the appraisal of the assets proceeded with accelerated efficiency. There is no reason indeed to suppose that any essential correctness was sacrificed; but the rent was ascertained where the land was rented, and in the remaining cases, where the land was tilled by the revenue-payer in person, a fair rental-value was determined. The assessment was then fixed for thirty years, on the principle of demanding two-thirds of the actual or estimated rent.

Such, very briefly stated, was the system whose birth was assisted by Thomason in subordinate posts, and left in his hands for development when he became Lieutenant-Governor of the province. Though to some extent a dream, it was the dream of benevolent men, and contained some elements of permanent success. The weak point was the presumption that peasants with holdings of twenty acres would have the self-denial to see that the inexorable state-demand was punctually provided for on due dates. It was quite possible that the amount assessed upon a village might be no more than two-thirds of the average rent-roll, and that a thrifty coparcener would save out of the surplus of a good year, so as to have a margin left from which to make up the deficiencies of a bad year. But, then, other coparceners might not be equally provident; rents might not be paid on the portions let to tenants; the common funds might be encroached upon by special calls. When default occurred, the system required the thrifty to make good the failure of the unthrifty; as a last resource, the whole concern might be sold by auction, managed by the state, or transferred to a farmer. The alternative was in the Talukdar system, now adopted (with due regard to subordinate rights) in the sub-province of Oude. Here we have some chance of stability, while the sheep are shorn by their own shepherds. But the Talukdars were an abomination to Thomason. Almost regardless of the principle of prescription, he seemed to regard every holder of superior rights as a *caput lupinum*: under him it may be said that the Talukdar met with

no mercy except sequestration on a rent-charge. Consequently the village communities found themselves subjected to a rigid demand, levied *communibus annis*, with all the force of the British empire: the sinister apparition of the usurer crept into the place of the peasant's abolished landlord; and the last state of that man was worse than the first. When the revolt of the Bengal army broke out, four years after Thomason's death, it was undoubtedly joined by many broken and landless men, whose object, however, was rather to destroy the bankers and their mortgage-deeds than directly to overthrow the British government.

Of course, that is only one side of the policy. The proportion of the rental assets now taken is limited to one-half; suspensions and remissions are permitted in bad seasons; and the people are encouraged to borrow money from the public treasuries. With all such improvements the village-system in the North-West Provinces may be taken for a not unsuccessful attempt in conservative communism. But we are, nevertheless, forced to see that Thomason was not a great man, only a great administrator. A first-class statesman does not merely administer; he foresees and provides for results. With the reserves thus made, Sir Richard's estimate of Thomason's work will be found accurate and interesting: the estimate of an admiring disciple very well acquainted with the subject.

The rest of the volume is chiefly given up to the religious aspect of Thomason's character, a view which hardly commends itself as either necessary or well made out. As the son of a pious chaplain and a pupil of Charles Simeon, of Cambridge, Thomason was trained in an earnest, if somewhat obsolete, school. But there never was a man who more faithfully kept his religion from affecting his conduct as a ruler of non-Christian populations. The author says that his hero was fond of divines of the olden time, such as "Jeremy Taylor, Beveridge, Thomas à Kempis . . . Polluck (*sic*) &c"; and he wanders from the verse of the *Lyra Apostolica* to the prose of Daniel Wilson without any perception of the unfathomed gulf between the two shores of thought.

H. G. KEENE.

THEORIES OF EDUCATION.

Principles of Education. By Malcolm MacVicar. (Boston: Ginn.)

Outlines of Pedagogics. By Prof. W. Rein, of Jena. Translated by C. C. and Ida J. Van Liew. (Sonnenschein.)

A FEW weeks ago the head master of one of the most important schools in London stated that he found the utmost difficulty in reading English books on education, owing to the lamentable absence of literary style. The charge is not unfair. Unfortunately, in the case of American books, it is noticeable that to an unjustifiable literary carelessness they add, too frequently, an unscholarly scrappiness of material. Amongst the merits of the American writers, it may be said, they show a prompt

willingness to "turn over (as dealers in old iron say) any material they can lay hands on." Another merit, which carries with it evident drawbacks, is a proneness to epitomise. A further characteristic is an impatience of indecision, leading to a bewildering multiplicity of unorganised convictions. In one word, the American educator is all for activity. As long as he is moving, he is satisfied that he is progressing. He cannot sit still, think, and reflect. Accordingly, he is not a philosopher, though he uses the philosopher's catch-words. Time were better occupied in studying certain aspects of the schools of the Americans than their educational books.

Dr. Malcolm MacVicar's *Principles of Education* is an American book in strict accordance with the characteristics described. There are few things in heaven or upon earth which are not at any rate mentioned in his philosophy. Yet the writer accomplishes his feat in 178 pages. He begins with an account of vegetal, animal, and mind life. Before long he has reached a statement of the materialistic and idealistic philosophies, and has asserted his own solution. He gives expression to some ninety-one "principles" of education. Probably these "principles" afford a satisfactory basis to the author for an educational system; but on the reader the effect is that of a system of railway stations in which the engineer has curiously forgotten to lay down the railroad between them, or to consider the relative importance and position of the platforms. Dr. MacVicar, it is true, states in his Introductory Note that "these notes, being necessarily brief, present in a partial way the views of their author." He says his object is "to furnish material that will provoke investigation and thought." That the real effect may be to "provoke" something quite different, at any rate in one instance, will be seen by a quotation from the author's treatment of moral and spiritual training:

"The training for this work," he says, "requires the most careful and painstaking study of the Bible. In this study the Bible must not be treated as a mere literary or historical production, but as a perfect record of objective cases which reveal clearly and infallibly the operative forces and consequences of all human actions, God's treatment of these actions, and His method of restoring lost human beings to filial affection and to Fatherly favour. This study should be conducted indistinctly [*sic*], the same as other subjects."

There is, of course, much in the book that is wise and thoughtful, but the book is too "scrappy" to make any continuous effect. To understand it, it would be necessary to know exactly how Dr. MacVicar would expand, limit, and qualify these "brief notes."

Prof. Rein's *Outlines of Pedagogics* is the latest statement of the Herbartian idea of school education. It is in some respects a development of Herbart's views, but undoubtedly embodies his main principles. Briefly, these consist in the identification of the educational with the ethical end, the main aim of education being stated as the formation in the student of a good will. "The educator should so educate his pupil that his future personality will be in keeping with the ideal human personality." All in-

struction must go through the stages of knowledge, interest, volition. The aim of teaching, then, is the "training of the circle of thought by means of interest, so as to render it capable of volition." Add to this that the "interest" must not be one-sided, but "many-sided." Interest in a subject is, therefore, a sort of transitional stage between knowledge and action, and plays a very important part in the Herbartian system. It is viewed from two aspects: (1) as objective knowledge; (2) as subjective interest. Objective knowledge shows itself as theoretical knowledge, and as practical appreciation of the beautiful and the good. Theoretical knowledge is either concerned with nature or with mental conceptions, and gives rise to either empirical interest or speculative interest. Practical appreciation of the beautiful emerges as the aesthetic interest. In addition to the empirical, the speculative and the aesthetic interests, which take their rise from objective knowledge, on the subjective side, spring three other interests—viz., the sympathetic interest, which we feel towards individuals; the social interest, which is directed towards mankind; and the religious interest, towards God. It will thus be seen that the aim of instruction is to bring about not merely a many-sided knowledge, but a many-sided interest founded on that knowledge—i.e., material to be appropriated by the will, and in the using of which the will becomes good.

The section on the selection of the subject-matter of instruction, with a view to the realisation of the educational end, is interesting. To some extent it will seem to English readers peculiar. The following maxim seems reasonable: "Only that should be subject-matter of instruction which is able to overcome and charm the interest of the scholars." This appears in another form as: "Only that material which corresponds to the child's power of comprehension . . . will be able to excite a deeply-rooted lasting interest in him." Hence it might be expected that the proper study to be insisted upon by the educator is the "present cultured standpoint" of the people. This study, it is clear, would involve such exceedingly complicated factors as to be beyond the pupil's powers. Remembering, however, that the present is the outcome of the past, and that, on the whole, the child reproduces within himself the stages of the history of the race—a favourite doctrine of evolution—the Herbartians hold that the proper material of instruction is to be sought along the line of the development of the national culture. The historical development of the nation and the individual development of the child's power of apprehension correspond.

"A people does not at once attain a definite height of culture; centuries of zealous and unwearied labour are necessary before the height can be reached. It must climb up from lower to ever higher stages; it must pass from simpler to ever more complicated relations, in order to satisfy the bent for improvement and the realisation of the kingdom of God upon earth. And the individual, the same as the people, rises in his development from lower to ever higher stages, from simpler to ever richer mental contents."

Herbart's followers, however, do not limit the curriculum to humanistic studies only. They divide instruction under the two heads of intercourse and of experience. Intercourse begins with the people around us; it leads to the development of sympathy. Sympathy broadens, and we at once trench upon historical study. Experience begins with the environment, and leads on to an interest in nature. We proceed to a broadening of experience, and we are at once within the boundaries of the natural sciences. Both intercourse and experience have their bearing upon the development of the good will. The former brings out limitations and aids to purposes of action; the latter supplies the idea of the limitations and aids of the means of action.

The translator supplies a syllabus of historical instruction for German schools, based upon the Herbartian theory of reproducing the stages of national culture; but it does not seem to me to be a happy solution. He takes the school years as eight in number. For the first year he teaches Märchen, for the second *Robinson Crusoe* (which he persists in calling *Robinson* simply). The following years he furnishes with two parallel series—one of "sacred" subjects, the other "profane." The sacred series includes Patriarchs and Moses, Judges and Kings, Life of Christ, Paul, Luther, &c. The Profane Series includes Thüringer Tales, Niebelungen Tales, Christianising and Kaiser-period, Reformation, and Nationalisation periods.

I have stated at length the educational aim and the principle of the selection of subjects, to bring out the fact that Prof. Rein's book represents, within the limits prescribed to itself, one of the best attempts yet made to present an organic system of education. It contains a treatment of practical pedagogics and theoretical pedagogics. Practical pedagogics deals with the forms of education and school administration. Theoretical pedagogics treats of the aim of education and the means (methodology) of education, giving a theory of instruction and a theory of guidance.

I have commented upon the unorganised nature of American work in pedagogics. German educators, whatever else they do or do not do, make towards a philosophised education. They want to see things single and to see them whole. The honey-sucking restlessness of the Americans is antithetical to German thought. Germans can only be satisfied, as Prof. Rein says, with "a systematically arranged whole that is characterised by carefully developed conceptions." When England comes to write her books on education, she will do well to unite something of the practical activity and adoptiveness of America with the reflective systematic thought of Germany. Unfortunately, it has to be admitted that English knowledge of educational effort and educational thought—the very material out of which a philosophical system is built—is as yet, I say it regretfully, far behind that of both Germany and America.

FOSTER WATSON.

NEW NOVELS.

The Odd Women. By George Gissing. In 3 vols. (Lawrence & Bullen.)

The Last Sentence. By Maxwell Gray. In 3 vols. (Heinemann.)

A Woman's Crusade. By a Dame of the Primrose League. In 3 vols. (Kegan Paul & Co.)

Pierce Moran. By C. Law. (Digby, Long & Co.)

The Shadow of a Song. By Cecil Harley. (Cassells.)

The Voice of a Flower. By E. Gerard. (Innes.)

At the Rising of the Moon. By Frank Mathew. (McClure.)

Grave Lady Jane. By Florence Warden. (White.)

MR. GISSING'S pessimism is a trial of patience to some of his readers. They read him in spite of it, and they recognise his honesty of purpose and the value of his work; but they wish that his books contained more of the brightness of life and less of its sadness. I confess that I sympathise with these readers. Life is not all grim, nor is melancholy grey its only colour; yet Mr. Gissing mostly writes as though this were its prevailing character, and this its unvarying hue. He is more pessimistic than ever in *The Odd Women*. One of the most interesting of social problems is that which concerns those women who must depend upon their own industry, and the employment of their own faculties, for a livelihood. Happily there are no brighter lives than such women often live, no more brilliant successes than they sometimes attain. In every branch of scholarship, in literature, in medicine, in all kinds of helpful and civilising work, they have held their own with distinction, and contributed largely to the well-being of the race. But it is not from among such as do thus well that Mr. Gissing selects his examples of "odd" women—odd, simply because the excess of women over men makes it impossible to pair off every woman. There are some half-dozen women to whom prominent parts are given in these volumes, and every one of them either wrecks her life or fails to do any good with it. Miss Barfoot, the interesting old maid who starts a class for the training of girls according to "advanced" ideas, and her active coadjutor, Rhoda Nunn, are the happiest portraits and the best people in the book. Rhoda Nunn, in other hands than Mr. Gissing's, would have made effective use of her talents and vindicated her fine character. She is clear-headed, true-hearted, and has all the independence necessary to success. But Mr. Gissing allows her to break down at the first crisis in her career. The Barfoot-Nunn cult deprecated marriage, but apparently did not discourage "the marriage of true minds." Yet when a lover, out of deference to her opinions, proposes this unconventional kind of union to Miss Nunn, she has a secret preference for the old-fashioned marriage service; and when he suggests that, she refuses both it and him. Perhaps she does not absolutely fail in

life, but one feels that Mr. Gissing has deliberately denied to her the success which she ought to have had. As for Miss Barfoot, it is enough to say that there was a time when she would have married if she could, and that her subsequent activities were the outcome of disappointment rather than of conviction. Among the other women are three sisters who all come hopelessly to grief. Two of them are poor incapable creatures, and one of the two drinks; the other marries a man she does not care for, and very nearly contrives her own fall with a would-be paramour. For the rest, suicide and "the streets" help to intensify the shadows in this painful book. Indeed, it is all shadow: there is scarcely a glimpse of brightness in it. One would not say that such histories and experiences as Mr. Gissing has brought together are not to be met with in the lives of women; but it cannot be true to represent them as in any sense typical of "odd women" in general. Mr. Gissing seems to have felt his subject to be depressing, for his style, except in a few passages here and there, is singularly forced and flat.

The writer who scored a great success in *The Silence of Dean Maitland* has gone perilously near to failure by repeating the motive of that book in another. *The Last Sentence* depends for its interest upon the concealment by the chief actor in the tale of an important episode in his life. As the plot constitutes the sole attraction of the book it would be unfair to reveal it; but it may be said that as, in the former novel, a powerful dramatic climax was reached in the confession from the pulpit, here there is a similar climax, in an event which happens in a court of justice, the judge on the bench and the prisoner whom he sentences being chiefly concerned in it. The tale is fluently written, and all the incidents are well told. But one does not expect a writer who can write so well to repeat herself, and one would enjoy her work more if its essentially dramatic qualities were less melodramatic.

Fiction has been put to so many uses, that almost its least familiar use seems now to be the setting forth of a plain story. Religion, politics, and some other foreign elements are not necessarily out of place in a novel, since it is possible to feel a lively interest in them; but the line must be drawn somewhere, and most people will be inclined to draw it at the long disquisitions which form so large a part of *A Woman's Crusade*. It might have been an excellent idea to substitute this kind of entertainment for the gossip which would otherwise have prevailed at Lady Ethelhyrst's evening receptions, but transferred from a bright drawing-room to the black and white of print it makes a dull book. Proper ideas about people and things are to be expected from "A Dame of the Primrose League," and these she gives us. It must be allowed, too, that the essays or arguments with which she expands her pages have a value of their own, which is sometimes considerable. But the book purports to be a society novel, and in that character it cannot be pronounced a success.

Pierce Moran is apparently written by a young person possessed by a great idea, the force of which carries the reader along; so that, in spite of several defects of style which time will perhaps remove, it is a book to be read straight through with real interest. Born without a soul, *Pierce Moran* has the power of drawing from others what he lacks; and the dark cavernous thing he calls his intellect is thus enabled to produce thoughts that take the world by storm. He gets a soul by abstracting it from a young girl, who slowly fades and hardens, and becomes a mere worn-out intelligence, losing all her emotions and spirituality. Having of himself no feeling, he has no compunction, but greedily sucks in what his nature wants. His character, and that of Lolo, the heroic girl who combats and conquers this dark force for her sister, are well drawn, as are also some of the minor people in the story. But Eustace Tracey, who is presumably intended for a gentleman as well as a man of intellectual parts, only succeeds at several critical points in being a cad. The writer of the book may yet do good things. She has now attempted more than she could accomplish, but she may take comfort and encouragement from a line of Browning's:

"Ay, but a man's grasp should exceed his reach."

One has grown weary of the many harpings on the forged string, but the bright originality of *The Shadow of a Song* gives a fresh motive to that familiar expedient. And, indeed, all the circumstances leading up to and surrounding the central incident here are new. The story, moreover, is written throughout with the art that knows its own limitations, and is self-restrained only thereby to express the more. The interwoven threads of mystery, mesmerism, and playfulness give the book a peculiar charm, which several improbabilities have no power to destroy. But through all the lightness and brightness of the manner there is suggested the tragic abruptness of the end, and one lays down the book with a kind of shock and sudden melancholy. The few people who make the story are marked off, each as an individual, by light but telling touches. If they are not exactly like the men and women around us, it is only because real men and women are not as delightful as they might be. But perhaps, in his own way, there has never been a more loveable and human hero than "the Boy" sketched in this short book, who dreams himself into his fate, and is led on through it by "the shadow of a song."

Miss E. Gerard tells a charming story—and a daintily sentimental one, notwithstanding the very German roughness of Count Sturmfeder—in *The Voice of a Flower*. The ecstatic affections of the two young lovers were of the stuff that dreams are made of, but it would have been an ill ending if the German's stormy wooing had quite succeeded. The tragedy which vindicates one lover and dooms the other loses its grimness in presence of the beautiful vision of carnations, which gives a fine imaginative touch to the close of the story.

"Moonlighting," as it is practised in Ireland, would appear from the stories in

Mr. Frank Mathew's volume to have a picturesque side, and in some respects a gentle one also. One feels that the moonlighter is too tenderly dealt with, but the good priest who figures largely in the book no doubt deserves the regard which a sympathetic reader will bestow upon him. The stories are told with a good deal of humour.

Miss Florence Warden's practised hand makes a pleasing little tale out of slight materials in *Grave Lady Jane*. A disappointed and almost despairing woman, who has shut herself out from contact with her fellow creatures, is suddenly called upon to undertake the part of mother to some young children. Her dormant sympathies are thus awakened, and her dark life is made bright again. The idea of the story is perhaps a little trite, but it is very freshly treated.

GEORGE COTTERELL.

CURRENT LITERATURE.

The Young Cricketer's Tutor. By John Nyren. A new edition, with an Introduction by Charles Whibley. (David Nutt.) The *editio princeps* of Nyren, though published as recently as 1833, ranks almost among the *introuvables*. There have been, it is true, three or four reprints; but yet there was room for an annotated edition of this minor classic. Mr. Whibley, unfortunately, has omitted to take full advantage of his opportunity. He has appended no notes, but confined himself to an Introduction, in which he calls Mr. W. G. Grace "the Shakspeare of the game." On one point, we are astonished that his critical discernment should have altogether failed him. The original book contained an Introduction by C. C. C.: that is to say, Charles Cowden Clarke; and on its first appearance the reviewers did not hesitate to ascribe its literary merits to the more practised author. No one would venture to say the same of the recent book by Richard Daft, which Mr. Andrew Lang was kind enough to introduce. But in the case of Nyren, there is abundant internal evidence that the contemporary reviewers were right. Was Nyren likely to dispute the philology of Strutt? Is it from the Hampshire rustic, or from the friend of Charles Lamb, that such phrases as these could have come: "a wilted, applejohn face"; "you might as well attempt to phlebotomise a mummy." And who that knows his Elia can miss recognising the source of this? "When the hand of the destroyer was stretched forth over the neighbouring roosts, our little Goshen was always passed by." It is, of course, a mere coincidence that one of the Hambledon bowlers was called Hogshead! But it is more than a coincidence that the pseudo-Nyren should quote (p. 69) the very couplet from Dr. Watts which Elia had quoted about Novello, Cowden Clarke's father-in-law. Nothing will persuade us that the true author of "The Cricketers of my Time"—for with "The Young Cricketer's Tutor" we are less concerned—had not everpresent to his mind the author of the essays on "The Old Benchers of the Inner Temple" and "Some of the Old Actors." The reminiscences may be those of Nyren, but the voice is the voice of Cowden Clarke.

The Legend of Maundoo. Second edition. (Kegan Paul & Co.) It would require an Anglo-Indian of very long memory to recognise here the revised version of a poem first published in 1841, under the title of *The Thakoorine*. Then, as now, it was anonymous;

but, elsewhere than on the title-page, evidence of authorship is not wanting, though the indications may not convey much meaning to the present generation. The author went out to India, in the Bengal Artillery, in 1823. Ten years later we find him at Maudu, the deserted capital of Muhammadan Malwa, with the ill-fated Arthur Conolly, "traveller and martyr," for his companion. In 1839, he accompanied Darcy Todd to Herat, whence he was sent on a mission to Khiva, to free Russian captives. The story of that adventurous journey he has himself written, in a work that cannot be quite forgotten, for it reached a third edition in 1884. Still only a lieutenant, he took a prominent part in the first Sikh War: and was afterwards chosen to pacify and administer the frontier district of Hazara, where the chief town is called after his name. Enough has been said to identify General James Abbott, the Nestor of the Indian army, who is yet enjoying a green old age in the Isle of Wight. Like many another man of action, he has always cherished literary tastes; the title-page of the present book ascribes to him three more volumes of verse. The illustrations, reproduced from drawings made sixty years ago, show that he also possesses no mean skill with the pencil. His friends know him as a connoisseur of the sword, second only to the late Sir Richard Burton. To illustrate his character and his treatment of the natives, we venture to tell a story which his own modesty would never put into print. When settling the Afghan frontier, he thought it his duty to grant small allowances to certain border chieftains. His action was repudiated by the Government, but the allowances are paid to this day out of General Abbott's own purse. The man, we confess, interests us more than his poetry. "The Legend of Maundoo" is a long narrative poem, after the fashion of Byron and Scott. Instead of quoting from it, we prefer to give an example of the author's prose:

"I was at Maundoo during the monsoon of 1833, when the rain was falling in torrents night and day, and the wind swept in a tempest over the ruin-crowned mountain. I slept alone in the mausoleum of Hoshung Shah Göhri, a domed hall sixty feet in diameter. It was impossible to secure the entrance, from which the door had long since rotted away. The water, in many places coozing through the massive roof, fell in drops, so thickly impregnated with the lime through which it had filtered as to form stalactitic incrustations on the roof and arches of the windows. In this mausoleum my candle at night shed the faint spark of the glow-worm, and the intense darkness around seemed ever threatening to drown it. When the light was extinguished, the blackness was utter, and the effect very sublime; for every whisper of the breeze, every flutter of the bats haunting such deserted buildings, was echoed a thousand times, in faint, shivering vibrations, by the expansive vault overhead!"

The Humour of America. Selected by James Barr. (Walter Scott.) It would be a thankless return for the good entertainment which this book affords to inquire too curiously whether everything it contains can be rightly classified as "humour." A sufficient definition of the word has not yet been made, and it is certainly not safe to be dogmatic on the subject. Indeed, it is a question whether a sufficient definition would not prove inconvenient. "Humour" is to the writer what "influenza" is to the doctor—a term whose vagueness makes it useful. Is the character of a disease somewhat doubtful? Then "influenza" has a satisfying sound. Is it uncertain whether a piece of writing is facetious or foolish? Then troublesome questions are avoided by naming it "humour." Mr. James Barr is wise enough not to attempt a definition, but a line in his preface gives colour to

the suspicion that he associates humour with "something funny." Clearly this will not suffice; for not only are many funny things devoid of humour, but much of the finest humour is not at all funny. Turning to the contents of the book, we find, as usual, some pieces which might well have been dispensed with; but, taken as a whole, the selection is judiciously made and displays a catholic taste. It speaks well for Mr. Barr's judgment that he gives place to Hawthorne's "Mr. Higginbotham's Catastrophe," and to that pathetically humorous story, "The Nice People," of the brilliant storyteller, Mr. H. C. Bunner, as well as to the coarser "funny" things of Artemus Ward and George W. Peck. The book is a really representative collection of humour and what passes for humour in America. The "biographical index" is a good feature. We think, however, that a specialist in American humour ought to know that Dr. Oliver Wendell Holmes never wrote a book called "The Autocrat at the Breakfast Table." The work is illustrated by Mr. C. E. Brock in a becomingly humorous manner.

The Early Days of Marlborough College. By Edward Lockwood. Illustrated. (Simpkin, Marshall & Co.) This year Marlborough celebrates its jubilee; and in anticipation of the official history of the school—which is, we understand, in preparation—Mr. Lockwood has put into print some of his reminiscences. His story would be an interesting one, if only he knew how to tell it. Born in an Oxfordshire village that adjoins the historic Daylesford, he has returned thither, like Warren Hastings, after the close of his Indian service. His maternal grandfather was that Mr. Davis, judge of Benares at the end of the last century, who defended his life with a spear against some hundred armed men. He was himself at Patna during the Mutiny as a youthful assistant to the ill-fated Commissioner Tayler. He is also a devoted lover of natural history, and no mean ornithologist, as his former book on the Bengal district of Monghyr showed. In the present connexion, it is more important to state that he was one of the boys who entered at Marlborough at its foundation in August, 1843, being then only eight years of age. And very painful to read is the account he gives of his school-days. Half-starved, ill taught, and beaten black-and-blue—"occasionally two masters would be caning at the same time, with the rhythm of blacksmiths hammering on an anvil"—his only pleasure, and likewise his only education, was found on the Downs, in Savernake Forest, and by the banks of the Kennet. This, he it remembered, was before the head-mastership of Bishop Cotton, who brought with him from Rugby the traditions of Arnold, and is venerated as the true founder of the school. But when the Marlburians celebrate their coming jubilee, it is perhaps as well that they should be reminded, by this skeleton at the feast, of what they have been mercifully delivered from.

Thomas Ellwood and other Worthies of the Olden Time. By Frances A. Budge. (Nisbet.) In these five carefully written biographies, the piety and patience of the Society of Friends are illustrated. The friendship of Ellwood with Isaac Penington and Milton will naturally attract most people to the first of these lives; but the others will very well bear perusal, even by those who are not Quakers.

Church Work in North China, with a Preface by the Bishop, Dr. C. P. Scott. (S.P.C.K.) This is a sketch of the fortunes of the Church of England Mission in North China. Amid much opposition it increases and makes way. A map enables the reader to see at a glance where its activity is most prominent at Peking and in its neighbourhood. Bishop Scott vouches for the book being trustworthy.

NOTES AND NEWS.

VOLUME VIII. of Mr. Miles's *Poets and Poetry of the Centuries*, to be issued in a few days by Messrs. Hutchinson, will deal with the poets of the latter decade of the Victorian period, from Prof. Edward Dowden to Mr. Rudyard Kipling. It will include selections from the works of Mrs. Meynell, Michael Field, Mme. Darmesteter, Graham Tomson, and Messrs. John Payne, Frederick Myers, Robert Bridges, Andrew Lang, Arthur O'Shaughnessy, Edmund Gosse, Robert Louis Stevenson, Norman Gale, and Richard Le Gallienne. Besides a notice of Philip Bourke Marston, by Mr. Coulson Kernahan, the volume will contain critical articles by Mr. Herbert Warren, the late John Addington Symonds, Mr. Robert Bridges, Mr. Ashcroft Noble, Dr. Garnett, Mr. Lionel Johnson, and Mr. Arthur Symonds. Vols. IX. and X. of the series will be devoted to Humorous and Sacred Verse.

MESSRS. SWAN SONNENSCHNEIN & Co. are about to publish a new translation of Dante's *Inferno*, by Mr. George Musgrave. The translation is the only one yet attempted in the Spenserian metre, which appears to the author to be peculiarly adapted for the purpose, inasmuch as Dante's ideas are for the most part divided up into periods of nine lines, and the Spenserian metre gives some echo of the ring and the beautifully interlinked rhyme sounds of Dante's own metre.

THE writer who is content to be known as "Q." will contribute a critical and biographical introduction to the new volume of lyrics and sonnets by his brother Cornishman, Mr. J. D. Hosken, which Messrs. Methuen will shortly publish, under the title of *Verses by the Way*.

Those who remember *The Tribes on my Frontier*, by E. H. A. will be glad to hear that the author of that very clever book has another in the press, to be called "A Naturalist on the Prowl."

NEXT week Messrs. William Hodge & Co., of Glasgow, will publish a book by Mr. William Wallace, entitled, *After the Revolution and other Holiday Fantasies*, consisting of romances and roundabout papers dealing with various characteristics and eccentricities of life and literature in the present day, which have appeared during the past few years in the columns of the leading newspaper in the West of Scotland. Messrs. Hodder & Stoughton have also in the press a volume of studies of Scottish character, by Mr. Wallace, which will probably bear the title of "Scotland of Yesterday."

MESSRS. BLACKIE & SON, the publishers of the "Henry Irving Shakespeare," announce a school edition of the plays most commonly read, in separate volumes. The text will be "reasonably expurgated," and accompanied by an introduction, notes and a glossary. While the philological side is not neglected, the characteristic of this series is the prominence given to the literary and aesthetic aspects. The three first volumes will be: *Richard II.*, edited by Prof. C. H. Herford, of Aberystwith; *Macbeth*, by Mr. E. K. Chambers; and *Julius Caesar*, by Mr. Arthur D. Innes, formerly scholar of Oriel.

National Railways: an Argument for State Purchase, by Mr. James Hole, author of "Homes of the Working Classes," will be published by Messrs. Cassell & Co. in a few days.

MR. ELLIOT STOCK announces for immediate publication a work entitled *Sin and Redemption*, by Mr. John Garnier, treating the subject from the philosophical and critical point of view.

A NEW story by Annie S. Swan, entitled *Homespun*, which has nowhere appeared before

in serial form, will be published at the end of this month by Messrs. Hutchinson. The book deals with a phase of Scottish life and character, and has for a second title: "A Story of a Simple Folk."

MISS ADELINE SERGEANT has just completed a new story, entitled *A Deadly Foe*: a romance of the Northern Seas. Before publication in book form, it will appear serially in a number of provincial papers, through the National Press Agency.

MR. A. P. MARSDEN, of Southampton-street, will publish immediately *Anne Boleyn*: an Historical Drama; and a cheap edition of *The Queen of the Black Hand*, by Mr. H. C. Davidson.

WE are informed that the first edition of Mr. Benson's *Dodo* has been exhausted, and that a second edition is now in preparation.

THE demand for *Dr. Janet of Harley Street*, by Dr. Arabella Kenealy, and for *A Son of Noah*, by Mary Anderson, has been so brisk, that within a very short time four editions of the former and five of the latter have been called for.

TOWARDS the end of next week, Messrs. Sotheby will begin the sale of the Auchinleck library: that is to say, the collection of books that was formed by Lord Auchinleck, and continued by his more famous son, James Boswell. There are not so many memorials of Dr. Johnson as might, perhaps, be expected. But we notice the proof-sheets of *Boswell's Life*; a collection of *Prayers and Meditations*, which had been used by the Doctor; and a copy of the first edition of Goldsmith's *Traveller*, with the lines that Johnson furnished marked in pencil by his own hand. The bulk of the collection consists of tracts, &c., relating to the history of England and Scotland, and of early editions of the classics. There are also some rare Bibles and Americana. We may specially mention a large paper-copy of the poems of Drummond of Hawthornden (Edinburgh, 1616); what is known as the "Thumb" Bible (Aberdeen, 1670); a Latin Bible (Venice, 1483), bound in embroidered silk; a collection of chap-books bought by Boswell in 1763; the Kilmarnock edition of Burns; The original MS. of Allan Ramsay's "Gentle Shepherd"; and the original MS. of the translation by Bellenden of Boece's *Chronicle of Scotland*. But what are we to think of the knowledge of Messrs. Sotheby's cataloguer, who describes a book bearing the familiar inscription "Jo. Grolierii et amicorum," as "elegantly tooled on sides by Grolier"? This blunder is actually repeated a second time, in the case of another book bound "by Grolier" for H. du Fresnoy.

ON Tuesday a tablet was placed on the front of the Palazzo Verospi, bearing the following inscription:

"A Percy Bysshe Shelley, che nella primavera del 1819 scrisse in questa casa 'Il Prometeo' e 'La Cenci.' Il Comune di Roma, cento anni dopo la nascita del poeta, sostenitore invitto della liberta' popolata, avversata ai sui tempi da tutta Europa, pose questo ricordo, 1892."

WE regret to record the death, by accidental drowning in the Thames near Maidenhead, of Mr. W. W. Aylward, for some time editor of the *Chaucer Concordance*—a work which he had lately been compelled to abandon.

THE FORTHCOMING MAGAZINES.

PROF. SAYCE contributes an article to the July number of the *Asiatic Quarterly Review*, entitled "Where was Mount Sinai?" He maintains—somewhat following the arguments of the late Baker Greene, but with fuller knowledge both of the topography and of the ancient

records—that it was certainly not in the peninsula now called Sinaitic, but rather on the borders of Midian and Edom, among the ranges of Mount Seir, and in the neighbourhood of Kadesh-barnea (the modern 'Ain Qadis). Among the other contents of the same number will be: "The *Keldm-i-Pir* and Esoteric Muhammadanism," by Dr. G. W. Leitner; "The Defence of India," by Lord Chelmsford and Sir Lepel H. Griffin; "France and Siam," by Muang-thai; "The Causes of the Australian Crisis," by Mr. Henniker Heaton; "Races of Dwarfs in the Atlas and in the Pyrenees," by Mr. R. G. Haliburton; "The Home Charges of the Indian Government," by Mr. W. Martin Wood; and "Indians in England and the Indian Civil Service," by Dr. Leitner. The whole number will contain 272 pages of text.

THE *Expositor* for July will contain a paper by Prof. Mommsen dealing with some points raised in Prof. Ramsay's "Church in the Roman Empire." Prof. Ramsay will himself follow with an explanatory article. Contributions will also appear from the Bishop of Bath and Wells, the Rev. Hastings Rashdall, Prof. Bruce, and Dr. Stalker.

AMONG the contents of the July number of the *National Review* will be a complete story by Mrs. W. K. Clifford, "Sir Richard Owen and Old World Memories," by the Hon. Lionel A. Tollemache, "The Rewards of Labour and of Ability," by Mr. Mallock, and "France, England, and Siam," by Mr. R. S. Gundry, formerly one of the *Times*' special correspondents in the East.

THE *Reliquary* for July will contain the third of a series of papers by Mr. Clement Hodges on "The Pre-Conquest Churches of Northumbria" (illustrated), and a paper on "The Dawn of Art," by Mr. J. Hunter-Dunbar, author of "The Stone, Bronze, and Iron Ages," also illustrated.

THE July number of *Cassell's Magazine* will contain a paper on "Royal Princes and their Brides," by the author of "How to be Happy though Married," illustrated with portraits contemporary with the several weddings.

WE understand that Mr. Hall Caine is connected with a new paper of a popular character to be issued shortly.

UNIVERSITY JOTTINGS.

THE senate of Dublin University has resolved to confer the following honorary degrees:—Doctors of Laws: the Earl of Selborne, and Lord Chief Justice O'Brien; Doctor of Medicine: Dr. James Little; Doctors of Letters: Principal Caird, of Glasgow; Principal Sir W. D. Geddes, of Aberdeen; and Prof. Adalbert Merx; Doctor of Music: J. C. Culwick.

SIR H. H. HOWORTH has to be added to the list of those already mentioned in the *ACADEMY*, upon whom the University of Durham conferred the honorary degree of D.C.L. on Tuesday.

PROF. J. P. MAHAFFY, of Dublin, has been elected a foreign member of the Utrecht Academy of Arts and Sciences.

WE understand that Mr. F. Haverfield is the Oxford treasurer of the fund for commemorating Prof. Mommsen's jubilee, by a permanent provision for the study of Roman history. On the general committee it is pleasant to find not a few French names, such as M. G. Boissier, of the Académie Française; Prof. P. Girard, of the Faculté des Lettres; M. B. Haussoullier, of the Ecole des Hautes Etudes; M. L. Havet, of the Collège de France; M. Th. Homolle, director of the Ecole d'Athènes; and MM. Gaston Paris, Georges Perrot, and Héron de Villefosse, of the Institut.

THE Harkness scholarship in geology—one of the few university prizes at Cambridge which is open to women as well as to men—has been awarded to Mr. L. J. Spencer, of Sidney Sussex.

WE may also mention that the first Whewell Scholarship at Cambridge in international law has been awarded to an Oxford man.

WE may mention here that the subject for the Green prize at Oxford, to be awarded in 1896, is "Moral Education." The competition is open to all members of the university who may then be of standing for the M.A. degree.

OWING to the growing importance of its ethnological collections, the antiquarian committee at Cambridge recommend that the museum under their charge be henceforth styled the Museum of General and Local Archaeology and of Ethnology.

THE last number of the *Oxford Magazine* prints in a supplement the sermon recently delivered at St. Mary's, by Prof. Ince, which is substantially a lecture upon "Three Newly-discovered Early Christian Documents": Tatian's Diatessaron, the Didache, and the Gospel of Peter. With regard to the last, Prof. Ince emphasises its apocryphal character, chiefly basing himself upon Zahn. In his opinion, "recent criticism is tending strongly to declare the dependence of the new fragment on the old Gospels for its materials, though they have been perverted and distorted."

THE annual gathering of past and present pupils of Queen's College, Harley-street, was to take place to-day (Saturday), at 4 p.m., when Bishop Temple had promised to deliver an address. During next week five performances of the "Andromache" of Euripides, in the original Greek, will be given by the pupils of Prof. H. F. Wilson. The music has been specially composed by Prof. Gadsby, who will conduct the chorus.

COLUMBIA COLLEGE, New York, has established a university press, which will print exclusively the work of persons connected with the college.

THE first woman graduate of John Hopkins University is Miss Florence Bascom, whose thesis for the degree of Ph.D. was "on The Volcanic Rocks of South Mountain."

Registrum Collegii Exoniensis. (Oxford.) The second edition of Rev. C. W. Boase's useful Register of the Rectors, Fellows, Scholars, Exhibitioners, and Bible Clerks of Exeter College has just been published. While the names, offices, &c., of the members are brought up to date, the history of the College itself, which was treated with much fulness in the edition of 1879, is reserved for the present. The list of members is thus carried on from 1878 to the present year. Mr. Boase has with his usual industry added much matter collaterally connected with his main thesis. Thus, a list of the pictures in the hall, and of the different coats of arms carved on the stalls of the chapel, find a place in the book, forming a pleasant introduction to a volume treating of all the portraits in the different colleges of Oxford which is promised by the Oxford Historical Society. The catalogue of attainments won by members of the college shows that it has well justified its foundation by Bishop Stapledon, and the very considerable number of names from the Western shires proves that the volume is indispensable to all inquirers into the history of Devon and Cornwall. Mr. Boase may be congratulated on the perseverance needful to collect so large a number of details, and readers of the present book will eagerly expect the fuller history of the college which no one is more competent to write than himself.

TRANSLATION.

A SESTINA OF PETRARCH'S.

Desperate of finding pity in Laura, he will none the less love her to the end of life.

I SAW a youthful lady 'neath a laurel,
Whiter she was and prouder than drift snow
That, shadow-sheltered, freezes through the years;
And of her speech and sweet brave look and locks
Flowing and strong, such joyance took mine eyes
That there she stands, stand I on rock or plain.

Not shall my torment cease and all be plain
Till I may find no verdure on the laurel,
And ere storms quit my heart or tears mine eyes
There shall be fire frost-bitten, and burning
snow;
She hath not hairs so many in her locks
As, ere my bliss, there must be bitter years.

Nathless if, sped the time and told her years,
Alone she face pale Death without complain,
Then, Oh how bleached soe'er my own poor locks,
I journey forth to find my ghostly Laurel,
Whether thro' blistering sand or shrouds of snow,
So in the end of time she slake mine eyes.

Never to earth bent down such lovely eyes
Since earth was ours, nor in the ancient years;
Glancing on mine—as strikes the sun on snow—
A dolorous stream of tears furrows the plain,
And, Love-led, waters that so scornful Laurel
Branch'd with crystal, crown'd with golden
locks.

Great dread have I to quit for stranger locks
Or shun for soother welcome from friendlier eyes
My monument of pain, graved in green laurel,
Worshipped yet unregardful seven slow years—
Seven years of sighing dragged across the plain
Of life, from August drouth to Winter snow.

A heart on fire, a front laced o'er with snow,
Alone with my dead thoughts and shattered locks,
Mourning for ever I will make my plain—
So peradventure in her shining eyes
Shall well a fount of pity—her's, whom years
And aeons could not match—my shapely Laurel!

Laurel of mine! Since not the sun on snow
Could brave thy goldy locks, so by thine eyes
Quelled shall my years drag to Death's silent
plain.

MAURICE HEWLETT.

MAGAZINES AND REVIEWS.

THE first double number of the *Altpreussische Monatsschrift* for 1893 is entirely occupied with two historical articles. One of these, by J. Sembrzycki, traces the fortunes of those converts to Protestantism from among the wealthy and powerful Polish families in Poland and Lithuania who, after a short period of toleration and prosperity, were compelled before 1640 to cross the frontier—some, like a few of the Unitavians, to find a grudging reception and scanty toleration in the southern district of East Prussia till they gradually died out; others, such as the members of the "Reformed" Church, to secure in Königsberg a footing from which, till the beginning of the present century, they could lend a helping hand to their co-religionists in Samogitia and other parts of Lithuania. Interesting and even romantic episodes emerge in the records of the exiled families, and light is incidentally thrown on the large sprinkling of Scotch settlers in the Polish provinces. The other paper, by Anton Sarnes, also deals with Lithuanian history at an important epoch two centuries earlier (1427-1430), when Witold, Grand Prince of Lithuania, attempted to re-assert the independence of his country from its practical absorption in Poland under the first of the Jagellons, and made use for that purpose of the difficulties of the Emperor with the Hussites and of Poland with the Teutonic Order. An appendix to the paper examines the credibility of the old Polish historian, Dlugosz.

In the *Boletín* of the Real Academia de la Historia for May, Perez Pastor gives a short

account of the official chroniclers of Charles V.: Gines de Sepulveda, Hernandez de Oviedo, Bernabé de Busto, and Pedro Mejia. Nothing was to be put forth without approval of the Council. Philip II. was considered fit to begin Latin at five years old. F. Codera describes a find of about 500 Arabic coins in Cuenca, and gives tables of variants, and the legends of the only two hitherto quite unknown. Padre Fita prints some letters of Loyola, and also the proofs and declaration of nobility granted to François Xavier while a student in Paris. Of Basque gentry on both sides, his Navarrese titles of Xavier and Azpilicueta came from his maternal ancestry; on his father's side he was "de Jassu," in the French Labourd. Several new Latin inscriptions are given in the "noticias."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERTHIER, G. *La divina commedia con commenti secondo la scolastica*. Vol. I. Fasc. III, IV. Freiburg (Schweiz): Reith. 2 M.
 BRAUN, J. W. *Lessing im Urtheile seiner Zeit* genannt. 2. Bd. 1773-1781. Berlin: Stahl. 9 M.
 CARL, V. OESTERREICH, weil. Erzherzog, ausgewählte Schriften. 1. Bd. Wien: Brannmüller. 6 M.
 CARSTENJEN, P. Ulrich v. Ensiugen. Ein Beitrag zur Geschichte der Gothik in Deutschland. München: Ackermann. 8 M.
 CLAUSSE, Gustave. *Basiliques et monastères chrétiens*. Italie; Sicile. T. 2. Paris: Leroux. 30 fr.
 DESCHANEL, E. *Lamarine*. Paris: Calmann Lévy. 7 fr.
 KÜHNEN, C. *Faustsgnet und Goethes Faust*. Copenhagen: Høst. 1 M. 70 Pf.
 MUTHEN, R. *Geschichte der Malerei im 19. Jahrh.* 1. Bd. München: Hirth. 11 M.
 NIKEMANN, G., u. F. V. FELDROG. *Theophilus Hansen u. seine Werke*. Wien: Schroll. 30 M.
 ORTEEN, F. *Die Landwirtschaft in den Vereinigten Staaten v. Nordamerika*. Berlin: Parey. 10 M.
 ROBOLESKY, H. *Der deutsche Reichstag. Geschichte seines 25-jähr. Bestehens 1867-1892*. Berlin: Skopnik. 8 M.
 VUILLOT, V. *Des Zibans au Djird par les Chotts algériens*. Paris: Challamel. 12 fr.
 WINTERSTEIN, H. *Omner og Kuriosteter fra Columbestiden og Columbuslitteraturen*. Copenhagen: Høst. 4 M.
 WISLOCKI, H. v. *Volksgebräue u. religiöser Brauch der Magyaren*. Münster: Aschendorff. 3 M.

HISTORY, LAW, ETC.

- FRANKFURTER, S. Graf Leo Thun-Hohenstein, Franz Exner u. Hermann Bonitz. *Beiträge zur Geschichte der Oesterreich. Unterrichtsreform*. Wien: Holder. 3 M. 60 Pf.
 HUBER, E. *System u. Geschichte des schweizerischen Privatrechts*. 4. Bd. Basel: Reich. 12 M. 60 Pf.
 KEMPF, J. *Geschichte des Deutschen Reiches während des grossen Interregnum 1245-1273*. Würzburg: Stuber. 8 M.
 KERN, E. *Ueb. die Auserkung d. Volkswillens in der Demokratie*. Basel: Reich. 2 M.
 KLAHR, Th. *Leben u. Werke Richard Mulcasters, e. englischen Pädagogen des 16. Jahrh.* Dresden: Kaemmerer. 1 M. 50 Pf.
 KOSCHENBARD-LYSKOWSKI, J. v. *Die Theorie der Excepcion nach klassischem römischem Recht*. 1. Bd. 1. Hft. Berlin: Guttentag. 6 M.
 KOVALEWSKY, M. *Coutume contemporaine et loi ancienne. Droit coutumier ancien*. Paris: Larose. 12 fr.
 LANGLOIS, H. *Les Registres de Nicolas IV.* 9^e Fasc. Paris: Thorin. 2 fr. 20 c.
 LANGEN, J. *Geschichte der römischen Kirche von Gregor VII. bis Innocenz III. Quellenmässig dargestellt*. Bonn: Cohen. 18 M.
 PANTSCHOW, W. S. *Die Agrarverhältnisse des Fürstent. Bulgarien in ihrer geschichtlichen Entwicklung*. Leipzig: Köseling. 1 M. 50 Pf.
 PARQUIN, Commandant. *Souvenirs et campagnes d'un vieux soldat de l'Empire (1803-1814)*. Paris: Berger-Levrault. 6 fr.
 PASQUIER, Mémoires du Chancelier, p. p. le Duc d'Audiffret-Pasquier. 1^{re} Partie. T. 1. 1789-1810. Paris: Plon. 8 fr.
 SCHULTHEISS, F. C. *Geschichte d. deutschen Nationalgefühles*. 1. Bd. München: Franz. 6 M.
 WORMS, E. *Essai de législation financière: le Budget de la France dans le passé et dans le présent*. Paris: Giard. 10 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HOFERER, M. *Geschichte u. Kritik des Systems der drei frühhistorischen Culturperioden*. Wien: Holder. 1 M. 20 Pf.
 LOFFELHOLZ, K. F. v. *Die Zoroaster-Indianer der Trinidad-Bai (Californien)*. Wien: Holder. 2 M. 40 Pf.
 POMPECKI, J. F. *Beiträge zu e. Revision der Ammoniten d. Schwäbischen Jura*. 1. Lfg. Stuttgart: Schweizerbart. 5 M.

PHILOLOGY, ETC.

- ANHANDLUNGEN, germanistische, zum LXX. Geburtstag Konrad v. Maurers. Göttingen: Dieterich. 16 M.
 ANALYCTA Græciana. Von Professoren der k. k. Carl-Franzens-Universität Graz. Graz: 10 M.
 BOISACQ, E. *Hérodote: les Mimamibes*. Traduction française. Paris: Thorin. 2 fr. 50 c.

FEST-GROSS aus Innsbruck an die 42. Versammlung deutscher Philologen u. Schulmänner in Wien. Innsbruck: Wagner. M. 80 Pf.
 FARUND, S. *Die Zeitsätze im Arabischen, m. Berücksicht. verwandter Sprachen u. moderner arab. Dialecte*. Breslau: Jacobsohn. 3 M.
 WILLMANS, W. *Deutsche Grammatik*. 1. Abtlg. Lautlehre. 4. Lfg. Strassburg: Trübner. 2 M.

CORRESPONDENCE.

WHO WAS PAMELA FITZGERALD?

Paris: June 4, 1893.

In her marriage contract of 1792 with Lord Edward Fitzgerald, Pamela was described as daughter of Guillaume de Brixey and Mary Sims, as aged about nineteen, and as born at Fogo, Newfoundland. The parish register at Tournay styles her Stéphanie Caroline Anne Sims, called Pamela, aged nineteen, native of London, daughter of Guillaume Berkley and Mary Sims. "London" and "Berkley" may have been the blunders of a careless registrar; for Madame de Genlis must have intended to repeat the statements of the contract. On her death in Paris in November 1831, Pamela was described as Anne Caroline Stéphanie Symes, aged fifty-seven, widow of Edward Fitzgerald, remarried to Joseph Piteairn, born in "Nouvelle Angleterre," a term then frequently used for British America. A fourth version is to be found in Madame de Genlis's Memoirs of 1823. A minute account is there given of how Parker Forth, a diplomatic intriguer and emissary of the Duke of Orleans, was commissioned by the Duke in 1782 to find a pretty English girl, five or six years old, to live with Madame de Genlis and teach her royal pupils English; how at Christchurch, Hampshire, he accidentally discovered Nancy Sims, a native of Fogo, Newfoundland, the daughter of a man of good family, named Seymour, who had married Mary Sims, a working-class woman, had taken her to Newfoundland, and had died there; how the widow and a child, eighteen months old, embarked for England, and settled at Christchurch; and how, in 1786, the mother, in consideration of twenty-four guineas, renounced all claims to the child, the latter being formally apprenticed before Chief Justice Mansfield to Madame de Genlis till her majority. In writing this Madame de Genlis must either have been heedless of contradicting herself or must have forgotten that the name Seymour, as mentioned by Madame de Gontant, was conferred upon Pamela on her adoption in 1782, as less plebeian than the name (presumably Sims) hitherto borne by her. The apprenticeship in the Court of King's Bench, though formally mentioned in the marriage contract, is a pure invention; and all these discrepancies and improbabilities have naturally strengthened the belief that Pamela was the adulterine offspring of Madame de Genlis and Orleans.

Yet towards the end of the last century there was living at Fogo an Englishman named Sims. He was accustomed to go to Gander Bay for winter's work, and one winter his daughter Mary was there delivered of a child. In the following summer she sailed with her infant for Bristol in a vessel owned by a neighbour named Coughlan, and commanded by a Frenchman named Brixey. Nothing more was heard in Newfoundland of mother or child until the publication in 1831 of Moore's Life of Fitzgerald, in which the marriage contract was quoted. This convinced the family that Mary Sims's infant was Pamela Fitzgerald; but it was too late to open communications with her, for she had died shortly after the appearance of the book. Henry Sims, a planter at Fogo, who died in 1886, aged 82, held tenaciously to this belief; and for half a century frequently discussed the matter with Mr. James Fitzgerald, who went

to Fogo in 1834 and is now magistrate there. His name of Fitzgerald naturally led Sims to state that he had a cousin of the same name. Sims does not appear to have explained whether the French captain was the father of the child. Fogo had no parish registers in the last century, so that we are dependent solely on the family tradition. Still there can be no good reason to doubt that there was a Mary Sims, that she went with her infant to England, and that she was never again heard of. It is not so certain that there was a Captain Brixey, though, as there is a Lorraine village so called, this is a possible French patronymic; for the inference is that he did not return to Fogo, or he would have been asked for information of his passengers, and there is no trace of anything which could have fixed his name in the memory of the family. Meeting with a Brixey in Moore's book, they may have fancied that they recollected this as the name of the Captain who half a century previously had taken Mary on board.

Madame de Genlis clearly knew of the existence of Mary Sims, of Fogo; but in the absence of any certificate of the child's birth and sex, or of any date of the departure for England, it is not absolutely certain that that child was Pamela. Pamela may have been the child of Madame de Genlis, may have been sent to England and placed under Mary Sims's care, and may have passed for a second child, or for the original child, if the latter had died. The problem, moreover, is complicated by a second adoption, for Pamela was soon followed by another so-called English girl, styled Hermine de Compton. If Hermine was an Orleans-Genlis child, and if her parents' object in sending for Pamela was to blunt the edge of curiosity and enable Hermine to arrive without creating any sensation, they entirely succeeded; for this second arrival passed almost unnoticed, albeit some people, Horace Walpole among them, believed in the Orleans-Genlis parentage of both girls. It may, by the way, be a mere coincidence, but there was then a Colonel Compton Seymour, a Welsh landowner. Madame de Genlis may have met him at Spa, where Hermine was perhaps born in 1774, and may have taken French leave to his names for the two children.

It may be objected that she showed greater affection for Pamela than for Hermine, but this is just what we should expect. She was fonder of her adopted than of her own children, and adoption was a perfect mania with her; for after Pamela came Stephanía Alyon, and later on, Casimir. We do not hear of her systematically repudiating the parentage of Hermine, whereas to the very last she repudiated Pamela. Hermine, too, was treated by Madame de Valence, a legitimate Genlis, as a younger sister, and was married by her in 1795 to a M. Collard, of Villers Hellen. Louis Philippe, between 1815 and her death in 1827, occasionally passed a night at Hermine's house, and apparently acknowledged her as a half sister, whereas he ignored Pamela, and assured Victor Hugo that she was not a Genlis. Madame Lafarge, whose conviction in 1840 for poisoning her husband made a great stir, was Hermine's granddaughter. Both Pamela and Hermine were singularly reticent or forgetful as to their early surroundings. If, as is most probable, Pamela was British by birth, the removal of her remains in 1880 from Paris to Thames Ditton was a kind of repatriation.

In 1784, two years after Pamela's arrival, Madame de Genlis published a story, entitled "Pamela, ou l'heureuse adoption." The heroine is adopted at Bristol for Félicie (the authoress's name was Félicité). Her father Selwin is disinherited on account of having married beneath him. Her mother, left a widow with a small annuity, dies of consumption at a

Bristol hotel where Félicie is also staying. Ten years lapse, and Pamela is discovered by her father's wealthy brother, and all ends happily. How different the romance from the reality!

J. G. ALGER.

THE GOSPEL OF PETER AND THE DIDASCALIA.

Peterhouse, Cambridge: June 16, 1893.

Did the *Didascalia* (Syriac, not Greek), p. 89, li. 2, get its statement—"And on the morning of the first day of the week He entered into the house of Levi, and then appeared also to ourselves"—from the lost ending of Peter? [I cannot make out why Lagarde (if rightly quoted by Resch, *Agrapha*, p. 411) should have omitted this clause.]

Peter certainly ends with "Levi," as no Canonical Gospel expressly does. I have a suspicion that Peter, who knows how to tell a story (or re-tell one) was going to bring Mary Magdalene to Galilee with the *news* (to the Twelve) that the Lord had appeared to her on Easter Day. Next Levi (here distinguished from any of the Twelve, as apparently in Mark ii. 14, and iii. 18) brings the news that the Lord has appeared to him. While the Twelve are wondering, the Lord appears to them also, whether by the lake or on "the mountain." I should not venture to say. The chronology of course is difficult, but chronology is not Peter's strong point. The Syriac *Didascalia* has—

(1) "On the night on which the first day of the week dawned, He appeared to Mary Magdalene and Mary, daughter of James;

(2) "And on the morning of the [same?] first day of the week He entered into the house of Levi;

(3) "And then He appeared to ourselves also."

If it be granted, as many scholars maintain, that Peter was used in the *Didascalia*, it seems to me a not unlikely conjecture that this Gospel contained a reference to each of the three appearances thus mentioned together in the Syriac version of the *Didascalia*.

W. E. BARNES.

HUGH CAPET IN THE "DIVINA COMMEDIA" AND THE "SATYRE MÉNIPPÉE."

S'anhoe Grange, Norfolk.

In a well-known passage in the *Purgatorio* (xx. 52) Dante describes Hugh Capet (whom he has apparently in several particulars confounded with his father, Hugh the Great) as "figliuol d'un beccaiolo di Parigi"—the son of a butcher of Paris.

There is an interesting allusion to this passage in the *Satyre Ménippée* (published in 1594, two years before the appearance of the Abbé Grangier's translation of the *Divina Commedia* into French verse), where the Cardinal de Pelvé, speaking with contempt of the Bourbon Henry IV., says:

"Iste vero est infamis propter haeresim, et tota familia Borboniorum descendit de beccario, sive maultis de lanio, qui carnem vendebat in laniena Parisina, ut asserit quidam poeta valde amicus Sanctae sedis Apostolicae, et ideo qui nolisset mentiri" (*ed. Ch. Read*, p. 107).

Villon has a reference to the same legend about Hugh Capet's origin:

"Se fusse des hoirs Hue Capet,
Qui fut extraict de boucherie,
On ne m'eust, parmi ce drapel,
Faict boyre à celle escorcherie."
(*Ballade de l'Appel de Villon*, vv. 9-12).

But how far he was indebted to Dante for this piece of information it is impossible to say. The tradition was well established in France as early as the first half of the fourteenth century, to which period belongs the *Chanson de Geste*

entitled "Hugon Capet," wherein Hugh Capet himself is spoken of as a butcher:

"Ce fu Huez Capez c'on appelle bouchier."
(v. 11).

Littre sought the origin of the legend in the etymology of the name *Capet*, which he took to be connected with O.F. *chapter* (L. *capulum-are*), "to cut to pieces"; and he referred to the German form of the name, *Hugo Schapler*, as a confirmation of this hypothesis. M. Gaston Paris, however, regards this etymology as wholly fanciful, so that the origin of the myth is yet to seek. There is a curious parallel to it in the *Chanson des Saisnes* of Jean Bodel, who makes out Charlemagne to be the grandson of a neatherd, whereat M. Léon Gautier exclaims: "C'est dans une vacherie qu'aurait commencé la seconde race de nos rois, et dans une boucherie la troisième!" somewhat naively adding: "Si la chose était vraie, nous saurions en être fiers; mais inventer de telles fables!"

It may be remarked that Giovanni Villani, in his chapter on the Capetian kings of France, mentions that most people regarded Hugh Capet as descended from a butcher, but that some claimed him to be of noble birth:

"Per alcune si scrive, che fur sempre i suoi antichi e duchi e di grande lignaggio . . . ma per li più si dice, che'l padre fu uno grande e ricco borghese di Parigi strato di nazione di buccieri, ovvero mercatante di bestie" (iv. 4).

Benvenuto da Imola is of opinion that Dante expressly placed on record Hugh Capet's humble origin, which he learned during his residence in Paris, in order to expose the fiction as to his noble birth:

"Nota quod aliqui dicunt quod iste fuit nobilissimus miles de Normandia; alii quod fuit dux Aureliani. Sed Dantes curiosissimus investigator rerum memorandarum (var. modernarum), cum esset Parisius gratia studii, reperit quod iste Hugo de rei veritate fuerat filius carnificis. Ideo reputat fictum quidquid aliter dicatur, ad colorandum villitatem originis, sicut multi faciunt."

PAGET TOYNBEE.

ENGLISHMEN WITH TAILS.

Seaforth Barracks, Liverpool: June 17, 1893.

A few weeks ago there was some correspondence in the *ACADEMY* on the subject of an old charge against the English as being tailed. I have just come across the same charge in a Malayalam legend grafted on to the Ramáyanam. It was in an old notebook, which I had forgotten at the time of the correspondence. I give the story as it was told me in Malabar, many years ago; I spell the proper names as they are pronounced in Malayalam.

THE LEGEND OF BELÁL-KITIA.

"When Rámen's army of monkeys were building the bridge from Raméshwaram to Lanka, they were hindered by Váruenen (the sea-god), and the monkeys came to Rámen complaining of the rough sea produced by Váruenen. So Rámen prayed to the sea to let him build the bridge, but Váruenen paid no attention. Then Rámen became angry, and took his bow and arrows to destroy the sea. But as soon as his arrow was fixed, Váruenen got frightened and came out of the sea; and he came to Rámen, bringing a present of a bright gold-coloured cucumber, and begged Rámen's pardon. But Rámen said, having fixed his arrow he must discharge it—at what? Then Váruenen said there is a country over there where Rákshasas live; destroy that country. So Rámen shot the arrow, and it killed everyone in the country, and then came back after washing itself in the sea. And then Rámen, having finished the bridge, went over to Lanka and destroyed Rávanen and his Rákshasha army. And after he had made Rávanen's brother king, the Rákshashas came and complained that they were all pregnant by Rámen's monkeys. What to do? So Rámen bid them all get into a ship and go to the country, Belál-kitia, the inhabitants of which he had destroyed with his

arrow. But they said, how shall we live there? And he gave them a palm-leaf [writing-leaf] and a broom-twig [for a pen] and told them they should live by that. So they went into the boat and rowed to that country, and had children who became very clever. The English people are descendants of them, and being of monkey ancestry they have tails. And being descended from Dévas [monkey-gods] and Rákshashis [female demons] they partake of both natures, the men being like Dévas and the women like Rákshashis. And they breakfast in the morning like Dévas, on proper simple food, but they dine like Rákshashas on meat and strong drink."

This explanation of the "valakaren" nature by simple Hindu countryfolk is singular. And the general Indian dislike of Englishwomen, a feeling not unreciprocated, shows itself in a very uncomplimentary form.

EDWARD NICHOLSON.

APPOINTMENTS FOR NEXT WEEK.

SUNDAY, June 25, 11.15 a.m. Ethical: "The London Ethical Society," by Dr. Stanton Coit.

7.30 p.m. Ethical: "Children's Books," by Mrs. Bryant.

MONDAY, June 26, 8.30 p.m. Geographical: "Kurdistan," by Capt. F. R. Maunsell.

TUESDAY, June 27, 5 p.m. Statistical: Annual General Meeting.

WEDNESDAY, June 28, 8 p.m. Society of Arts: Annual General Meeting.

8 p.m. Society of Literature.

THURSDAY, June 29, 8 p.m. Victoria Institute: Annual Meeting; Presidential Address by Sir George Gabriel Stokes.

SCIENCE.

MATHEMATICAL BOOKS.

American Journal of Mathematics. Vol. xiv. 4; Vol. xv. 1. (Baltimore.) The contents of No. 4 are "Note on the Use of Supplementary Curves in Isogonal Transformation," by R. A. Harris (pp. 291-300). The object of the note is to show how the problem of representing one plane conformably upon another, using any real function of the variable, may be made to depend upon the problem of constructing supplementary curves from given tracings of the corresponding principal curves—"On the Higher Singularities of Plane Curves," by Miss C. A. Scott (pp. 301-325)—on the lines of Cayley ("Higher Singularities of a Plane Curve," *Quar. Journ.* vii. 1866), H. J. Smith ("Higher Singularities of Plane Curves," *Proceedings London Math. Soc.* vi.), and of papers by Brill and Nöther (*Math. Ann.* ix., xvi., xxiii.); it is illustrated by a large number of figures of curves; "On the Roots of Matrices," by W. H. Metzler (pp. 326-377): the main part is taken up with a proof of Cayley's "Identical Equation" by means of non-scalar equations, instead of the scalar equations used by Dr. Forsyth (*Mess. of Math.* xiii.); "Simple Groups from Order 201 to Order 500," by Dr. F. N. Cole (pp. 378-388); and a correction (p. 389) by M. D'Ocagne of a slight error in his paper, "Sur certaines courbes" (1888). No. 1 (Vol. xv.) opens with a memoir by Prof. Cayley "On Symmetric Functions and Semin-Variants" (pp. 1-74): its object is to further develop the theory of semin-variants, while at the same time the author is led to some investigations on symmetric functions. It closes with a collection of tables. A second paper, by the same writer, consists of "Tables of Pure Reciprocants to the Weight 8" (pp. 75-77). Two short notes, on a differential equation by M. Böcher (pp. 78-83), and "Geometrical Illustrations of some Theorems in Number," by Ellery W. Davis (pp. 84-90), close the number, which is embellished with a likeness of M. Halphen.

The Algebra of Coplanar Vectors and Trigonometry. By R. B. Hayward. (Macmillans.) The most casual inspection of this work, and of

the recent *Elements of Plane Trigonometry* by Messrs. Levett and Davidson, brings to light many points of resemblance, and yet at the same time reveals considerable divergence of treatment. This is readily accounted for by the fact that, though both works draw their inspiration from De Morgan's *Trigonometry and Double Algebra* (a work long out of print), the standpoints and order in which the subject is developed differ essentially. Mr. Hayward has, in the composition of his treatise, studiously avoided consultation of the slightly earlier published work, a fact brought out by a small point of notation in the inverse trigonometrical functions, and elsewhere. This is not a work for beginners; but for a student who has acquired some knowledge of the subject; as usually treated on a geometrical basis, it will be highly suggestive. The thorough grasp of detail and the judicious marshalling of his facts are what his previous books have prepared us to expect. The author has not rushed prematurely into print; but at the close of his school experience he is now gathering up his notes and giving out of his stores things new as well as old, and so goes a long way to fulfil a hope he has elsewhere expressed of making what he himself learned from De Morgan in germ, if not in full development, available to those who had not the privilege of sitting in his lecture-room. Where all is excellent, it is hardly worth while to point out those features which more especially commend themselves to our own mind. We need only say that all who are sufficiently advanced mathematicians to understand the processes employed will find much freshness of treatment, rare skill in invention, and vigorous proofs. The text is preceded by a historical note, and a full and clear preface; the text itself is illustrated by numerous carefully drawn figures. We cannot expect such a high-class work to come into familiar school use, but we are hopeful that Mr. Hayward's attempt to open up the vector-analysis will be crowned with a measure of success. In such a mass of purely mathematical printing it is no wonder that there are many slips. These are, however, mostly easily detected. The following is, in brief, the author's own statement: The method it is proposed to adopt is to start with the notion of a vector; from this to deduce the laws of combination of vectors in the same plane, showing that those laws are identical in their symbolical expression with those of pure number; and then to show, among other results, that trigonometry emerges as an immediate consequence, and thus becomes affiliated to, or rather included in, this branch of algebra.

A Drill-Book in Algebra. By Prof. G. W. Jones. (Ithaca, N. Y.; G. W. Jones.) This is the work which we announced some time ago as in preparation. It is intended for the more advanced classes in schools and for the lower classes in American colleges. "Its primary object is to teach young men and women to think." Hence, "from the beginning the philosophy of the subject is made prominent; and in writing it the author sets himself the double task of writing a book whose definitions should be precise and whose proofs should be vigorous, and of writing one so simple that any diligent pupil could read it easily." It is not an abridgment (the writer's first intention) of the larger work by Oliver, Wait, and Jones, but an original book. It is a very suggestive one, and can be commended to the majority of teachers of the subject. On the left page is given the text, and on the right questions follow on the text. By this arrangement all the matter upon a particular subject is in view before the reader at the same time. The questions are a valuable feature of the

book. There is an index for reference at the end, in addition to the "Contents"; but there are no answers. An answer-book is in preparation.

Logarithmic Tables. By Prof. G. W. Jones. (Macmillans.) There are three tables of common logarithms, i.e., of all three figure numbers correct to four decimal places; of all four figure numbers correct to six decimal places; and of all prime numbers below 20,000 correct to ten decimal places. There are two of trigonometric functions; a table of constants and their logarithms; a table of Gaussian logarithms; and tables of natural logarithms, of prime and composite numbers, of squares, cubes, square-roots, and cube-roots, and reciprocals, and some other useful tables. The prime features are the handiness and compactness of the tables, and the clearness of arrangement. This is the fourth edition of the work, which is now published for the first time in this country.

Differential Calculus for Beginners. By J. Edwards. (Macmillans.) We have read this introduction to the Calculus with much interest. It appears to contain all that is required by a beginner, and a sufficient number of varied exercises to give him practice in the processes described in the text. Where further information is needed, it will be found in the author's larger work on the same subject.

CORRESPONDENCE.

SKT. *ASVA = "RAY, BEAM."

Indian Institute, Oxford.

In the Rig Veda we find the epithet *saptāśva* applied to the sun in the passage "ā sūryo yātu saptāśvaḥ kshetram," &c., "may the sun with its seven *āsvas* come to the region," &c. (*R. V.* v. 45, 9). The form *asva* suggests at once the meaning usually attached to it—viz., "horse," hence the notion of the seven horses of the sun; but the root *as* of *asva* in this instance is surely the same as *as* in the Greek *ἀστis* "ray, beam," which also occurs in the Sanskrit *asāni* "lightning," and may possibly mean "to shine." Hence we may conjecture that *asva* means "ray" or "beam," and accordingly translate "sūryo . . . saptāśvaḥ" by "the sun with its seven rays." This would furnish us with a parallel epithet to that applied to the sun by the early Greek mythologists on the authority of Proclus, who, in his Commentary on the Timæus of Plato, says, ὁ (scil. ἥλιος) ἀγλαγεῖται καὶ ὁ ἐπτάκτις κατὰ τοὺς θεολόγους (p. 11, E), where ἐπτάκτις is to be understood to mean "seven-rayed." These considerations may enable us also to understand how it is that the *Asvins* are represented as divinities of light (Lichtgötter).

E. SIBREE.

SCIENCE NOTES.

THE Clarendon Press has now ready for issue to subscribers the first part of the *Index Kewensis*, or dictionary of the names of all known flowering plants, upon which Sir Joseph Hooker and the staff of the Herbarium have been engaged for some years past. The plan of the enterprise was suggested by Charles Darwin, shortly before his death, in recollection of the difficulties he had himself been wont to experience in designating accurately the plants he studied, and in ascertaining their countries. The cost of the work, also, has been defrayed out of a fund left by Darwin for that purpose. This first part consists of more than 700 closely printed quarto pages; the printing of the second part is well advanced; and the completion of the whole work (in four parts) may be expected before the end of next year.

At the annual meeting of the Victoria Institute, to be held on Thursday next, at

8 p.m., at 8, Adelphi-terrace, Strand, an address will be delivered by the president, Sir George Gabriel Stokes.

THE usual long excursion of the Geologists' Association—to Dublin and Wicklow—which had been fixed for the second week in July, has now been postponed to the end of the month, from Monday, July 24, to Saturday, July 29. The directors of the excursion are Prof. Grenville A. J. Cole, and Prof. W. J. Sollas, the latter of whom will read a paper upon "The Geology of Dublin and its Neighbourhood" at the next meeting of the Association, to be held at University College, Gower-street, on Friday, July 7. Preliminary to that meeting the council will propose several alterations in the rules of the Association.

PHILOLOGY NOTES.

A PENSION of £200 on the Civil List has been conferred on Mr. J. Gwengvryn Evans, of Oxford, the co-editor, with Prof. Rhys, of *Old Welsh Texts*—a series of "diplomatic" editions of the most important Welsh MSS., which began in 1888, and have since been appearing at regular intervals.

THE new part of *Epigraphia Indica*, the official organ of the Archaeological Survey of India (London: Kegan Paul & Co.) contains Prof. Bühler's definite account of the Jain inscriptions found at Mathura by Dr. A. Führer, about which he first wrote at the time in the ACADEMY. The inscriptions are here reproduced in facsimile, to the number of forty-one. They extend over a long period of time. The oldest is assigned, on palaeographical grounds, to the middle of the second century B.C. Next in age are two containing the names of two members of the Mahakshatrapas, who ruled in Mathura during the first century B.C. Then follow a number which can be proved to be contemporary with the great dynasty of the Kushana invaders—Kanishka, Huvishka, and Vasudeva. Prof. Bühler prints all the inscriptions, in Nagari and in English translation, with abundant notes on their linguistic and palaeographical peculiarities. The following are their chief historical results. We have now proof that the Kshatrapas of Mathura used a particular era, different from that of Kanishka and his successors. We learn that the name Hushka, preserved both in the Rajatarangini and in a village of Kashmir, was actually used in ancient times for Huvishka. With regard to the Jain sect, we learn that they were settled at Mathura in the second century B.C.; and that in 167 A.D. a Jain stupa existed at Mathura, which was even then so old that its building was ascribed to the gods. The inscriptions further supply the names of several new Jain orders and schools. The other articles in this part are all by Prof. Kielhorn. The longest is a new edition of an stone inscription at Nagpur, first published in 1843, by a native Pandit, whom Prof. Kielhorn defends against the animadversions of Lassen. Another gives details about three stone fragments at a temple in Khandesh, which have hitherto been considered illegible, but from which Prof. Kielhorn has been able to extract some important historical information.

PROF. KIELHORN is also a prominent contributor to the April number of the *Indian Antiquary* (Kegan Paul & Co.), where he discusses the difficult subject of the correct determination of the dates in Sanskrit inscriptions and MSS., giving examples of some cases which do not work out satisfactorily according to the rules. In the same number, Mr. G. A. Grierson applies Prof. Jacobi's tables for computing dates to certain events in the life of Tulsi Das, the Hindi poet. One of these events possesses an historic interest; for it is an

arbitration award relating to the inheritance of Todar Mall, Akbar's finance minister, who died in 1589. It appears that Tulsi Das began to write his *Ramayana* in 1574, and survived till 1623. The editor quotes the astounding word "Musselwoman" as used seriously in a recent issue of the *Overland Mail*.

THE *Indian Antiquary* for May opens with an article by Dr. J. F. Fleet upon the site of the capital of Maharashtra, or the kingdom of the Western Chalukyas, according to the Chinese Buddhist pilgrim, Hsien Tsiang. The real capital, Badami, in the present district of Bijapur, fails entirely to satisfy the geographical conditions. But Dr. Fleet—partly by an appeal to the statements of Hsui-li, Hsien Tsiang's biographer, and partly from his own intimate knowledge of the country—suggests the historic city of Nasik, on the Godavari, which possesses the Buddhist remains spoken of. He further proposes Karnul as the capital of the country of Kong-kin-na-pu-lo. Next comes a catalogue of the Danish coins, in lead, copper, and silver, which were struck at Tranquebar between 1645 and 1845, compiled by Dr. E. Hultsch, who acknowledges his obligations to native collectors. The illustrative plate will be given with a later number. Mr. G. A. Grierson discusses in great detail the authenticity of minor writings ascribed to Tulsi Das. Mr. Bernard Houghton, in continuation of former articles on Burmese matters, prints a vocabulary of the Kudos of Katha, a hill tribe isolated among the Shan States. Their language shows great similarity with that of the Saks, another small tribe living far westward in the Arakan Hills; and both seem to belong to the Kachin-Naga branch of the Tibeto-Burman family. We shall look forward to a fuller discussion of the ethnical problem from Mr. Houghton. Finally, Prof. A. A. Macdonell, of Oxford, contributes an interesting review of the *Chronicle of the Kings of Kashmir*, lately edited by Dr. Aurel Stein.

At a recent meeting of the Bombay branch of the Royal Asiatic Society, Mr. K. B. Pathak, of the Deccan College, read a paper in which he maintained, against Mr. Justice Telang, that Bhartrihari, the Sanskrit grammarian of the seventh century, was a Buddhist. It has already been suggested that the Buddhist grammarian mentioned by I-tsing, the contemporary Chinese pilgrim, may have been Bhartrihari; and a Buddhistic flavour has been detected in his *Satakas*. Mr. Pathak's most novel argument was that Vachaspati Misra, who flourished in the eleventh century, when Buddhism was by no means yet extinct in India, criticises Bhartrihari as an heretical author.

REPORTS OF SOCIETIES.

PHILOLOGICAL SOCIETY.—(Friday, June 2.)

PROF. NAPIER, president, in the chair.—A paper was read by Prof. A. Frank Heath upon "The Old English Alliterative Line." The first half of the paper was devoted to a fuller exposition of the late Prof. Bernhard ten Brink's theory of Old English metric, of which a fragmentary and highly compressed account had appeared posthumously in Paul's *Grundriss der Deutschen Philologie*. After showing that rhythm was the essential characteristic of all forms of verse, the writer laid down the dicta that any satisfactory theory of Old English verse must show as having existed (1) a unity of rhythm, and (2) a prosody which could easily be carried in the head. Siever's theory satisfied, in the writer's opinion, neither of these requirements. Ten Brink's theory of an iambic rhythm, with four stresses or beats in each hemistich, was then expounded. The relation of verse-stress to word-accent was determined by Lachmann's law, which could be proved to have held good for the spoken language. The second half of the paper contained an extension of this

theory to the "expanded" lines, which were shown to be constructed according to three types—the first or normal type being much more frequent than the other two, and the only one found in the "national epic." Only one certain example of the second type occurred in the older lyrics, while the most frequent use of it was found in the "later Genesis" and the "Dream of the Rood." The third type only arose after the rise of a written literature, and is the most imperfect of all, occurring first in the Cynewulfian period. The writer expressed the belief that these three types would be found to serve as a useful additional time-test.—A discussion followed, in which the president, Mr. Henry Bradley, Dr. Von Fleischacker, Dr. Furnivall, Mr. Gollancz, Prof. Paton Ker, and others took part; and the meeting then closed with a vote of thanks to the reader of the paper.

IRISH LITERARY SOCIETY.—(Wednesday, June 7.)

W. B. YEATS, Esq., in the chair.—Mrs. Bryant, D.Sc., delivered a lecture on "The Heroic Ideal of the Gael." She commenced by reading some of the old Irish stories collected by Mr. Standish O'Grady, proceeding to compare the Gaelic idea of heroic character there revealed with the corresponding ideals to be found in Greek, Roman, and Norse mythology and legend. The Celtic conception of loyalty, in its best sense, as one of the noblest of the virtues, had suffered little or no change, a chivalrous fidelity being still one of the most noteworthy qualities of the race. In the Irishman's imagination was dominant; and the lecturer, amid considerable laughter, affirmed her conviction that a foolish Irishman compared unfavourably with an equally foolish Englishman, inasmuch as the stupidity of the latter kept him dumb in the corner, while the Irishman's flow of language being quite unaffected by paucity or incoherence of ideas, his lack of common sense was rendered obviously and painfully apparent. A panegyric of the sympathetic and social qualities of the typical Irishman brought to a close a lecture which was greeted with hearty applause by a large audience of members and visitors.—The chairman spoke of the fine attributes of Cuchullin; Mr. O'Leary expressed a wish that the modern Irishman realised the lecturer's eulogium; and Mr. A. P. Graves, Mr. Lionel Johnson, Miss D'Esteer Keeling, and Mr. Alfred Webb also addressed the meeting.

FINE ART.

MESSRS. DEPREEZ & GUTEKUNST have ON VIEW the most recent ORIGINAL ETCHINGS by J. McNeil Whistler, F. Seymour-Haden, Prof. H. Herkomer, R.A., and selections of the works of Jacquemart, Bracquemond, Méryon, &c.—18, Green Street, Charing Cross Road, W.C.

EARLY BRITISH SCHOOL.—SHEPHERD'S SPRING EXHIBITION includes works by Sir J. Reynolds, Gainsborough, Constable, Crome, Morland, Romney, Lawrence, Wilson, Stark, Vincent, Hoppner, Turner, Muller, &c.—SHEPHERD'S GALLERY, King Street, St. James's.

THE LATE VICAT COLE, R.A.—A RECENT and important LANDSCAPE, "Harvest on the Banks of the Arun," is ON VIEW at SHEPHERD'S GALLERY, 27, King Street, St. James's. Admission by card.

THE ROYAL SCOTTISH SOCIETY OF PAINTERS IN WATER-COLOURS.

THE constitution of the Royal Scottish Society of Painters in Water-Colours permits—nay, we believe, even enjoins—that their annual displays should be held in different cities of the empire; but hitherto, with the single exception of 1891, when they invaded London and occupied the gallery of the Messrs. Dowdeswell, they have exhibited only in Glasgow. This year, however, the Society have visited Edinburgh, and inaugurated an open exhibition—one not confined to the productions of their own members, but open to all workers in the medium—in the National Galleries on the Mound, which have been placed at their disposal by the Board of Manufactures.

It may be said at once that the exhibition is a distinctly strong and interesting one: an exhibition whose art shows manifest signs of growth and life, is distinctly suggestive of

progress. Much of the work that figures on the walls must, indeed, be regarded as tentative and experimental rather than accomplished and masterly; but in a large proportion of the water-colours shown there is visible, at least, that definitely artistic aim, that striving to attain something beyond mere transcript, which is the best note of a school of art that has a hopeful future.

It must be confessed that the works by the president of the society, Sir Francis Powell, who has been so recently honoured with knighthood, are still quite distinctly upon the old lines, and aim at nothing more than careful and detailed transcript of the actual. Such of his contributions as "Barges at the Mouth of the Thames," "The Ford," and "Loch Loskin," are careful and pleasing works. But, when we have said this, we have said the last word of praise that they merit; they are wanting altogether in the passion and the emphasis, in the distinctly personal and individual note, which is characteristic of all art that will live. The contributions of the vice-president, Mr. William McTaggart, are of a very different calibre. Careless as they seem at a first glance, scornful of the conventionalities, wantonly rough in handling and in surface, they are yet art of the highest quality—work that is broadly synthetic in aim, that does not content itself with the accumulation of unrelated details, but that regards nature as a whole, and strives to grasp and to portray her large relations of mass and colour and atmosphere. "The Young Trawlers," "The Whins in Bloom," and "Near the Moel," are delightful examples of Mr. McTaggart's thoroughly masculine and vigorous art.

The society seems to profit little by the artistic labours of its honorary members. The list of these comprises Sir Frederick Leighton, Sir John Gilbert, Sir J. D. Linton, Sir George Reid, Mr. Tadema, and a certain Mr. William Smith, whose name is new to us; but none of these contribute. And, indeed, the only honorary member who has aided the exhibition by sending examples of her work is the Princess Louise, who is represented by a pleasant little "Study" of an old wall, surmounted by classical vases, clothed with "a wealth of green" by a drapery of creepers, "lush and lithe," and made gay with the splendour of their crimson blossoms.

Some of the finest landscapes that are shown come from the studios of Mr. James Paterson and Mr. E. Sherwood Calvert. Mr. Paterson has learned much from the art of modern France; and what he has learned he has turned to excellent and individual uses. His touch is free and unlaboured, yet, as may be easily seen from the exquisite branch-drawing in his "Before Spring," far from careless, far from being unmeaning or uninterpretative. The tone that he attains in his pictures has an exquisite quality of coolness and restraint; and there is a vapoury look in his works that is particularly attractive, so full of delicacy are they, so full of motion. In the hands of this painter nature seems never arrested, her motions stayed and stereotyped, her changeable countenance petrified and become immobile; as he sees her, as he portrays her, all is "in the becoming," in that perpetual flux and rush, that sweep of endless on-going, in which all things living move and have their being. Mr. Calvert, also, has profited by a study of the art of France; but, evidently, the French art that has mainly influenced him has been that of a somewhat earlier period than has affected Mr. Paterson: it has been mainly the art of Corot, though the art of Millet also has counted for something in his artistic training—witness the shepherd and flock in his "Landscape" (No. 168). But Corot has been the

dominant influence in Mr. Calvert's art; and this influence is very markedly present in his "Woodland Glade," so simple in its component parts, so reticent in its treatment of these, so harmonious in its totality of effect. Mr. R. B. Nisbet is another of the younger Scottish painters who has wisely formed himself upon the masters that have gone before. It is the early English water-colourists that have been his teachers; it is they who have "marshalled him the way that he is going." In one of his smaller works (No. 251) he shows a subtle and poetic little study of moonlight; and in various more important landscapes, such as "A Yorkshire Moorland," he has caught much of that largeness and quietude of feeling which, in the past, was characteristic of De Witt. Mr. Terrie's subjects of picturesque architecture are distinguished by forcible handling, and by bold and effective contrasts of warm scarlet and orange tones with the blackness of vigorously struck shadows. Among Mr. R. W. Allan's contributions a singularly brilliant rendering of "Jagganath Temple, Oodeypore," has fittingly obtained a place of honour in Gallery No. 2. Mr. Garden Smith shows distinct gain in colour-power in the Spanish scenes that he exhibits, which, however, are marred by the rather hard, formal, and inexpressive figures that are introduced. Mr. Hans Hansen has several refined and effective landscapes and interiors in Denmark, Norway, and Russia; and Mr. A. D. Reid sends three of his Dutch subjects, now, as always, sensitive and delicate in tone and general treatment.

Among the none too numerous figure-pictures of the exhibition, a foremost place is occupied by Miss Constance Watton's "Queen of the Meadow," a broadly-treated rendering of a nude, slim-limbed child, stretched prone on the grass, among the seeding dandelions. And Mr. J. Cadenhead, in his "Fantaisie Champêtre"—a slightly-touched, brilliantly coloured, well-composed group of Watteau-like figures, posed amid the greenery of summer—shows one of the best works he has yet produced.

The exhibition contains quite an unusual number of excellent flower-pieces—works treated in a broad artist-like fashion, which is far enough removed from the unintelligent stippling, the quite pretentious and unreal "finish" of the flower-painting of thirty years ago. Mr. T. Millie Dow, in particular, is strong in this department, with the exquisite purity of his "Lilies" relieved against a dusky background, and made cooler and purer still by the juxtaposition of the blue tones of the jar that holds their stems; with the subtly delicate hues of his "Roses"; and with the faint blending pinks and the softly fading yellows that vary the petals of his "Peony Roses."

PORTRAITS OF JOURNALISTS AND WRITERS OF THE CENTURY.

Paris: June 13, 1893.

JOURNALISM has been termed the fourth estate of modern France, while a wit has observed: "Le journalisme mène à tout, à condition d'en sortir." It is certain that the social position and personal influence of a leading Parisian journalist has no equivalent in England; and this, of course, is due in a great measure to the fact that French newspaper articles are almost always signed. For the past seventy years the leading political men of this country have, with few exceptions, made their *débuts* in journalism—from Adolphe Thiers who joined the staff of the *Constitutionnel* in 1821, to the late Jules Ferry who was first heard of in the *Temps* a year before the war of 1870; while the names of Bertin, Armand Carrel, Prévost

Paradol, Girardin, Rochefort, and John Lemoine are familiar as household words.

The exhibition of portraits of journalists and authors which was opened to the public yesterday is due to a happy thought of the Académicien and well-known contributor to the *Journal des Débats*, M. Mézières, assisted by M. Niel, a witty journalist and familiar figure of the *Tout-Paris*. The collection is a deeply interesting one, representing writers of every opinion, champions of every political cause and party, defenders of the most opposite and contradictory ideas; from Marat, editor of *L'ami de Peuple*, to the latest organ of Socialism, M. Paschal Grousset's *Germinial*. Side by side figure Camille Desmoulins and Mme. Roland, the Abbé Grégoire and Robespierre, Benjamin Constant and Mme. de Staël, Thiers and Guizot, Mme. de Girardin and Mme. Séverine.

On entering the first room, attention is at once attracted by Delaroche's austere looking portrait of Guizot, and, near at hand, those of his first wife, the charming Pauline de Meulan, and of his son Guillaume Guizot, painted by Baudry. Mlle. Jacquemard's "M. Thiers," hangs next to Ary Scheffer's "Villemain," to which an amusing contrast is offered by a life-like rendering of the jovial face of Villemessant, founder of the *Figaro*. Bonnat is represented by a series of masterpieces, the portraits of Victor Hugo, Mézières, Jules Simon, Camille Doucet, and the Duc d'Aumale. Two fine specimens of modern art—Spiridon's life-size portrait and Falguière's bronze bust of Gambetta—occupy a prominent place in the second room, which also contains the portraits of Emile Augier by Jalabert, of the irascible Bishop of Orleans, Monseigneur Dupanloup, in proximity to a charming Delphine Gay ("Mme. de Girardin"), and "Lamartine," by Paul Delaroche. Lacordaire is not far from Lamennais, of whom there are two very different but intensely characteristic likenesses. The bust of Sarcey is life-like; his old schoolfellow and friend, Edmond About, painted by Baudry, is close by; and opposite hangs a very singular portrait of Rochefort by Courbet, a most Hoffmannesque representation of the editor of *La Lanterne*. A splendid specimen of Manet's best work is the portrait of Antonin Proust.

Literature is well represented: first by a collection of portraits, pastels, lithographs, busts, and medallions of that prince of story-tellers, Alexandre Dumas; while his son "romancier, auteur dramatique, membre de l'Académie française" has sent two portraits of himself, one by Meissonnier, the other by Bonnat, "excusez du peu." The series of George Sand and Alfred de Musset are interesting, particularly those of the former. The only portrait extant of Stendhal (Henri Boyle) has been lent by M. Chéramy, who also exhibits a portrait of Delacroix painted by himself, and another portrait "à la plume" of the great artist by Gavarni. Théophile Gautier, by Scheffer, is a leonine presentation of the young author of *Mlle. de Maupin*, while the "bon Théo," as caricatured by E. Giraud, is very amusing. Among the curios is a portrait of Proudhon, the philosopher and political economist, signed "Tassart 1831" which represents him in a loose frock coat, with a wide open shirt collar, a blue necktie, spectacles, a formidable portfolio under his arm, walking bare-headed along the sea-shore, with surging waves for a background. The original sketches for Nadar's *Panthéon Littéraire*, a most amusing series of charges of all the literary celebrities thirty years ago, form a comic history of literature under the Third Empire. The seventeen "portraits charges," by E. Guiraud, of St. Beuve, Flaubert, Dumas père at fils, Augier, and others, lent by Dumas fils, belong to the history of literary caricature.

A glass-framed bookcase, belonging to M. Edmond de Goncourt, deserves special notice; for it contains a collection of works of modern times, bound in white parchment, on each of which is the portrait of the author, painted by a celebrated artist of the day. For instance, a copy of *Sapho* is adorned with a likeness of Alphonse Daudet, by Carrière, and also contains a dedicatory note on the fly-leaf by the author. A proof copy of *Le mariage de Loti*, besides a striking portrait of Lieut. Viaud, contains the MS. of the Song of Barahna. On the binding of M. Rod's *Course à la mort* is a striking likeness of the author, by Rodin, the sculptor, and so on: each volume is a unique artistic and literary gem. M. Félix Régamey's panel of portraits in chalks contains a study done from life of Victor Hugo writing standing at his desk according to his habit—this is a literary document of great interest. The same may be said of his series: "Conférenciers du Cercle St. Simon": Dr. Dieulafoy, Leroy-Beaulieu, Sully-Prudhomme, Maspero, André Theuriet, and Henry Gréville (Mme. Durand). Lady authors and journalists are fairly represented by portraits of Mme. Roland; "Mme. de Staël and her Daughter," lent by the Duc de Broglie; Delphine Gay, by Hersent; "Juliette Lambert" (Mme. Adam); Daniel Stern (the Comtesse d'Agoult); and two *fin de siècle* portraits, one of "Gyp" (Comtesse de Martel), a very coquettish picture of the *spirituelle* chronicler of the *Vie Parisienne*, painted by Aublet, the other that of Séverine, by Louise Abbéma. "J'en passe et des meilleurs."

CECIL NICHOLSON.

NOTES ON ART AND ARCHAEOLOGY.

ON Monday last, the gold medal of the Royal Institute of British Architects, which is annually given by the Queen on the recommendation of the council, was formally presented to Mr. Richard M. Hunt, of New York, who has long held the foremost place among American architects.

THERE will be opened next week, in Mr. Stacey's Galleries in Old Bond-street, a series of pictures by Mr. Felix Moscheles, done at Tunis, Biskra, Constantine, and Venice. There is also on view, at the same place, a collection of twenty-five etchings of scenes at Venice and Rome, by Mr. William Scott.

ALTHOUGH the fifth and concluding part of *Royal Academy Pictures for 1893* was only issued by Messrs. Cassell & Co. a fortnight ago, the parts of this work are already out of print. The publishers have, moreover, but a very few copies now remaining of the large edition of the complete volume, which was issued simultaneously with the concluding part.

DURING Thursday and Friday next, Messrs. Sotheby will be engaged in selling the collection of Roman coins belonging to Dr. Herman D. Weber, who intends, we presume, to concentrate his attention upon Greek numismatics. The catalogue includes a fine series of consular and imperial denarii (among them the silver medallion of Claudius with the legend "DE. BRITANN..."); a number of imperial large brasses, and a few aurei. At the end of the sale come several rare Byzantine gold pieces from another collection.

AN exhibition of pictorial photography—that is to say, of the best productions of the camera from the pictorial point of view, as opposed to mechanical apparatus and scientific exhibits—is to be held in the Dudley Gallery in the month of October next.

THE following report from M. Homolle, regarding his excavations at Delphi, was read

at a recent meeting of the Académie des Inscriptions:

We are putting together by degrees the fragments of the Treasury of the Athenians already in our possession—architectural pieces, sculptures from metopes and pediments. Everything seems to confirm the conjecture I formed as to the character of this monument: the material of which it is made, the inscriptions with which it is covered, the style of the reliefs or statues with which it is ornamented, the subjects which are there represented, almost all relating to Hercules and Theseus, the two heroes of Athens. The building, which has the form of a temple in antis, like the Treasuries at Olympia, is small, though it exceeds the dimensions of the largest of those. I hope that I do not exaggerate in describing it as a masterpiece of archaic art. I know no monument, among the works of the beginning of the fifth century, of which the execution is more sharp, delicate, and elegant. The sculptures have the same qualities of grace and precision. Their archaic severity is tempered by a softness of modelling, rare in works of this date, and by a certain richness that both surprises and charms one. Apart from this, they have a special importance for the history of art, if they are—as may be inferred from the testimony of Pausanias, and as I hope to prove also from their style—a work of the years 490-480. For they would thus put us in possession of monuments strictly dated, and of an indisputable artistic standard. Within the last few days, our archaeological spoil has been increased by an archaic head of Apollo, of colossal size, measuring '67 of a metre; and by a statue of the same god, or at least of the archaic type called Apolline, which is perfect all but the feet, and is in the finest state of preservation."

MUSIC.

OPERA AT COVENT GARDEN.

"L'AMICO FRITZ" was performed on Monday evening. The centre of attraction was not so much on the stage as in the orchestra; for in the latter, at the conductor's desk, sat the composer, Signor Pietro Mascagni. The libretto of the opera is a dull one; and although some of the music is clever and interesting, it is out of character with the love-in-a-village story. As a rule, composers are not the best conductors of their own works; but Signor Mascagni has had considerable experience as *chef d'orchestre*, and he certainly made his opera go very well. Mme. Calvé was a charming Suzel, Signor De Lucia an excellent Fritz, and Signor Dufrique a life-like Rabbi. The part of Beppo was taken by Mlle. Pauline Joran: she acts in an agreeable manner, and played the violin solo in the first act exceedingly well. At the close of the performance, Signor Mascagni was received with considerable enthusiasm, but the applause was intended especially for the composer of "Cavalleria Rusticana."

On Wednesday evening Wagner's "Flying Dutchman" was performed. Of the composer's early operas this is the most interesting, for it forms a new departure; in "Rienzi" he was looking back, but in the "Flying Dutchman" forward. To those who regard his latest works as his greatest, there are many shortcomings in this. And yet there is so much freshness and strength in it that the weak moments do not destroy the interest of the work as a whole. The performance was a specially good one. Of all the Wagner rôles played by Mme. Albani, that of Senta is the best. She was in good voice, and her acting was admirable. M. Lassalle as the Dutchman was impressive both as actor and singer. M. Edouard de Reszke was most successful as the Daland. The female chorus in the second act was effectively rendered. Signor Mancinelli conducted with great care, though, in attempting to throw passion into the Overture, he robbed it of some of its dignity.

RECENT CONCERTS.

THE last Philharmonic Concert of the season (June 15) included Dr. Max Bruch's violin Concerto in G minor, and three orchestral pieces from his secular oratorio "Achilleus." The composer, fresh from his Cambridge honours, conducted his own music. The Concerto was interpreted by M. Gorski, with fair success. The three pieces are clever, bright, and exceedingly brief. From a musical point of view they are not of special interest. "Contests in the Arena," "Chariot races," and "The Victors," are the titles which they bear. It seems scarcely fair to judge of them apart from the work to which they belong; the composer, however, has published them separately, and therefore would seem to regard them as complete in themselves. Why was not one of his Symphonies given on this special occasion? Dr. Max Bruch was received in a most cordial manner. M. Paderewski also appeared, and played his own Pianoforte Concerto in A minor (Op. 17). The pianist has now reached the topmost rung of the ladder of fame: he is received with boisterous enthusiasm, and, so far as the public is concerned, it matters little what, or how, he plays. His Concerto contains some pleasing music, but it is not a great work; and much of the virtuosic passage writing is in Rubinstein's worst style. There is a time to be showy, and a time to be serious: a Philharmonic programme ought to maintain a high standard. M. Paderewski played brilliantly, and was forced to give an encore. Miss Esther Palliser sang in place of Mme. Melba, and was well received. She was heard to advantage in the closing scene from "Tristan." The programme opened with Haydn's "Drum-roll" Symphony, and concluded with Sir Arthur Sullivan's brilliant New Imperial March, both given under the careful direction of Dr. A. C. Mackenzie.

ON Friday afternoon (June 16) the "Trio Parisien" gave their first Chamber Concert at the Steinway Hall. M. Louis Breitner is the pianist; his wife, Mme. Breitner-Haft, plays the violin, and M. Ronchini the violoncello. The programme included works by Brahms, Godard, Saint-Saëns, and Schumann. For the present we can only speak of the last two. The French composer's Sonata for piano and violin (Op. 75) was rendered with delicacy and refinement. Schumann's Trio in F. (Op. 80) was interpreted with earnestness and intelligence. M. Breitner is an able and interesting pianist; but to judge fully of his merits he ought to be heard in some important solo music. This *début* of the "Trio" was one of promise. On the same afternoon, M. Stojowski, assisted by M. Gorski, was giving a pianoforte recital at St. James's Hall. His varied programme included a pleasing Sonata for violin and pianoforte of his own composition, and many solos by Russian and Polish composers. M. Stojowski is an accomplished player, but heard to best advantage in his own music.

AN orchestral concert, under the conductorship of Prof. Henry Holmes, was given by the pupils of the Royal College of Music at St. James's Hall on Friday evening, June 16. Miss Katharine M. Ramsay (honorary scholar) gave a clear and intelligent rendering of Bach's Clavécin Concerto in E, and Miss Jessie Grimson (foundation scholar) showed good promise as a violinist in Max Bruch's third Concerto in D minor (Op. 58). Miss Clara Butt, a pupil of Mr. Blower's, gave a most artistic rendering of Berlioz's quaint song, "Spectre of the Rose." The delicate orchestral accompaniment was admirably played. The programme concluded with Beethoven's Seventh Symphony.

In spite of the great heat, St. James's Hall was well filled for Señor Sarasate's third concert on Saturday afternoon. The Suite (No. 2) for orchestra by Emile Bernard, played here for the first time, and given under the direction of Sir W. Cusins, is not an interesting specimen of French music. In Max Bruch's Scottish Fantasia and in Raff's Suite, the popular violinist displayed skill and brilliancy. If the novelties introduced by Señor Sarasate this season have not been very exciting, his good intentions in trying to get out of a common groove in violin music deserve full recognition.

Mr. Edgar Haddock gave his third musical afternoon at Steinway Hall on Monday, when the programme was not only exclusively devoted to works by modern English composers, but each one was publicly performed for the first time in London. The programme opened with a Sonata in G minor for pianoforte and violin by Mr. F. K. Hattersley, a pleasing and refined composition. The first two movements—an Andante and a Berceuse—are well written, but have no distinctive character; the Finale, Allegro jocosus strikes us as the best of the three movements. The work was well rendered by Miss Pauline Sant-Angelo and the concert-giver. The young lady is a promising pianist. Mr. J. F. Barnett performed his musical poem, "St. Agnes' Eve," in its way very effective. Mr. Algernon Ashton contributed three short pianoforte solos, which display skill rather than charm. They were neatly rendered. There were songs by Dr. Mackenzie, Dr. Cresser, Sir Walter Parratt, and other composers. A Sonata in G major for pianoforte and violin, by Mr. Alan Gray—whose setting of Shelley's "Arethusa" for the last Leeds Festival attracted favourable notice—was unfortunately placed at the end of a long programme. Mr. Haddock's scheme deserves praise; and, although all the music was English, the audience could complain of no lack of variety.

One of the novelties promised for the third Richter Concert—a Symphonic Poem by Herr R. Straus—was, unfortunately, not forthcoming. The other—C. Goldmark's Overture to the "Prometheus Bound" of Aeschylus (Op. 38)—proved of considerable interest. There is a certain boldness and ruggedness in the music, while the scoring is most effective. On first hearing, however, the Overture seems a little long. Cherubini's fine "Les Abencérages" Overture was also performed at these concerts for the first time. In the closing scene from "Götterdämmerung," Mme. Nordica won a well-merited ovation. The orchestra under Dr. Richter's direction played magnificently. The "Vorspiel" and "Liebestod" from "Tristan" were also included in the programme. It seemed to us that the eminent conductor took the love-duet theme at a slower rate than is his wont, though at a rate more in keeping with the *sehr massig* at the head of the "Liebestod."

J. S. SHEDLOCK.

MUSIC NOTES.

SIGNOR CARLO ALBANESI has been appointed professor of the pianoforte at the Royal Academy of Music, in succession to the late Thomas Wingham.

A CORRESPONDENT writes to us from Budapest:

"On June 16 there died at Budapest, at the advanced age of eighty-three, Francis Erkel—the founder, indeed the creator, of modern Hungarian music. His best-known works are the two operas—"Hunyady László" and "Bánk Bán."

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